House & Garden

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CONDÉ NAST *Publisher*

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Pennsylvania VACUUM CUP CORD TIRES

The Vacuum Cup Tread is GUARANTEED not to skid on wet, slippery pavemen

Pennsylvania Vacuum Cup Cord Tires, Vacuum Cup Fabric Tires, Channel Tread Cord Tires, and Auto Tubes "Ton Tested" are sold at STANDARDIZED NET prices, uniform throughout the United States. Pay no more for them—do not expect them for less.

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PENNSYLVANIA RUBBER CO., Jeannette, Pa.

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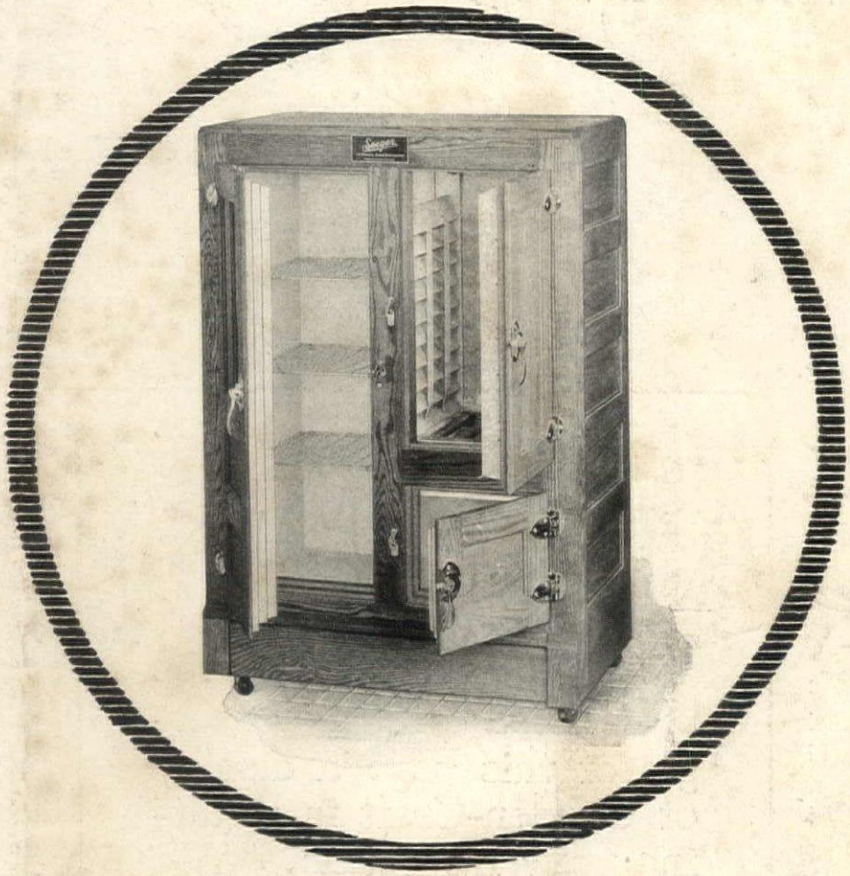

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SIPHON
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The Last Word in Food Preservation

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774 Arcade Street, Saint Paul, Minnesota

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399 Madison Avenue, New York ∴ 82 Washington St., Boston, Mass.
803 S. Hill Street, Los Angeles, Cal.

REPRESENTATIVES IN ALL PRINCIPAL CITIES

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For Lawn, Garden Terrace, Porch, Sun-room Tea-house and Breakfast-room

Mathews GARDEN-CRAFT

AT any of the stores listed on either margin of this page a display of Garden-Craft is awaiting your inspection.

The nation-wide vogue for Garden-Craft (which has already compelled us to double our bench-work facilities) may make deliveries in mid-summer necessarily delayed. An early inspection, therefore, is a wise precaution. In the wide variety of chairs, tables, benches, trellises, arbors and other examples of outdoor art, the home-lover and the garden-enthusiast will find a treasure-trove of decorative suggestions.

THE MATHEWS MANUFACTURING CO.
LAKEWOOD, CLEVELAND, OHIO

Eastern Office and Display Room:
480 Lexington Avenue
8th Floor, Grand Central Palace Bldg.
NEW YORK

If none of the stores listed here are convenient to you, the complete Garden-Craft Handbook will be mailed you on receipt of fifty cents.

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SHREVEPORT, LA.	The Boothe Furnitu
SAN FRANCISCO, CAL.	The Empo
SAN FRANCISCO, CAL.	S. & G. Gum
SAN FRANCISCO	City of Paris Dry Gooc
SIOUX CITY, IOWA	The Pelletie
SIOUX CITY, IOWA	Davidson Bro
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WORCESTER, MASS.	Denholm & McKa
YOUNGSTOWN, OHIO	G. M. McKelve
YOUNGSTOWN, OHIO	Homer S. William

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Light, Durable Hose for Your Lawn

Goodyear Wingfoot Lawn Hose will not kink or burst. It is light and easily handled. Its stout tubing resists the abrasive effects of dragging across walks and scuffing about house corners.

Quick-drying, non-kinking and lasting, Goodyear Wingfoot Hose offers a wide margin of most satisfactory service.

Given the care its worth deserves, Goodyear Wingfoot Hose will last you season after season. Though it costs a little more in the first place, it repays you amply in satisfaction and longer life.

Goodyear Wingfoot Lawn Hose is uniform in quality with other Goodyear products—the result of studied design, sound materials and experienced workmanship—built to Protect Our Good Name.

You can buy Goodyear Wingfoot Hose in any lengths you may require. The good hardware dealers in your town can supply you with this unequaled hose for lawn and garden.

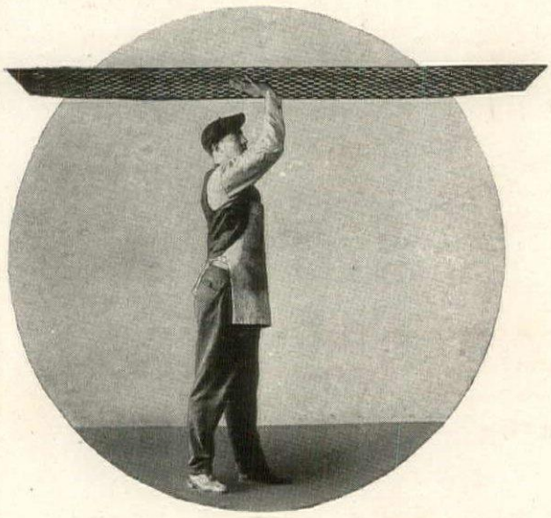
THE GOODYEAR TIRE & RUBBER COMPANY
Offices Throughout the World

GOODYEAR
LAWN HOSE

What's Behind the Plaster?

Finished plaster laid in Truss-Loop

Truss-Loop ready for the "scratch" coat



YOU can readily see what a metal lath which supports its own weight without sagging can mean to plastered walls and ceilings.

The tense rigidity of Bostwick Truss-Loop, which the illustration so graphically depicts, becomes a foundation of unbending stability when plaster is trowelled deep into its unique steel loops and trusses. Meshed in these rigid metal arches, the plaster is locked to walls and ceilings in the strongest grip yet devised.

Those who have had bitter experience of cracked, sagging, or falling plaster, appreciate that "behind the plaster" is a region which needs the steel rigidity of Bostwick Truss-Loop to insure plaster permanence.

If you are planning to build or remodel your home, we will be glad to mail you a pocket-size sample cut from a full-size actual sheet of Truss-Loop. The home-builder who seeks lasting beauty as well as immediate beauty will select Bostwick Truss-Loop.

With the sample is mailed our descriptive booklet.

THE BOSTWICK STEEL LATH COMPANY
Niles, Ohio.

Bostwick makes both expanded metal and Truss-Loop.

Bostwick

TRUSS-LOOP

"Makes plaster permanent"

"CREO-DIPT" Stained Shingles

That Thatched Effect

The Piggery

The Hen Houses

Of unending interest for single structures or for artistic building groups are "Creo-Dipt" Thatch Roofs with their long, irregular waves, rounded corners, smooth-flowing lines and indescribable charm of color.

"Creo-Dipt" Thatch Roofs are made possible by the "Creo-Dipt" ingenious method of sawing the shingle butts in special thatch patterns.

All "Creo-Dipt" Stained Shingles are of selected cedar, stained uniformly and permanently in soft shades of gray, green, brown and red. Many variegated color effects like weathered straw for Thatch Roofs are obtained by using three shades of one color.

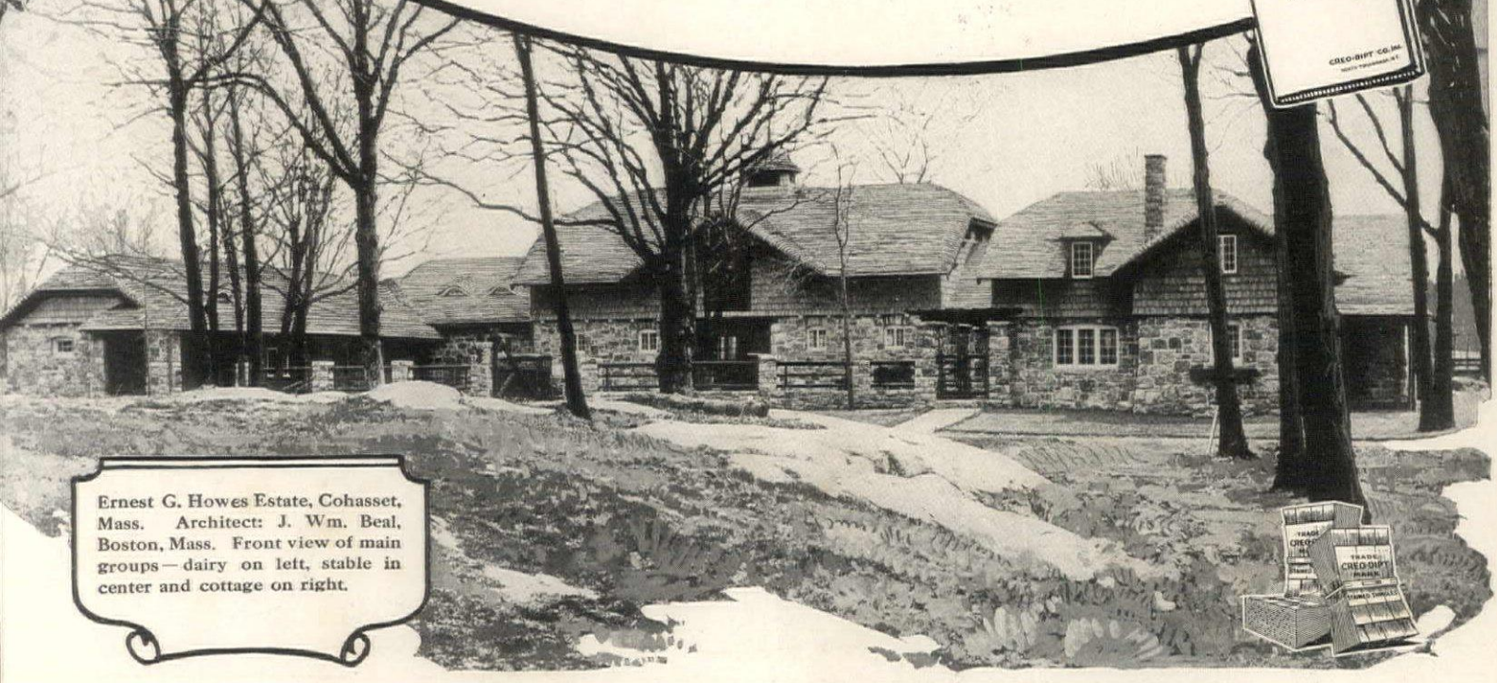
Book of Thatch Roof Beautiful Homes on Request. For complete information, ask for working drawings with standard specifications.

For regular "Creo-Dipt" Stained Shingle Side-wall and Roof work, ask for our beautiful Portfolio of 50 Distinctive Homes and Sample Colors on Wood. Consider "Dixie White" and 24-inch Shingles for side-walls.

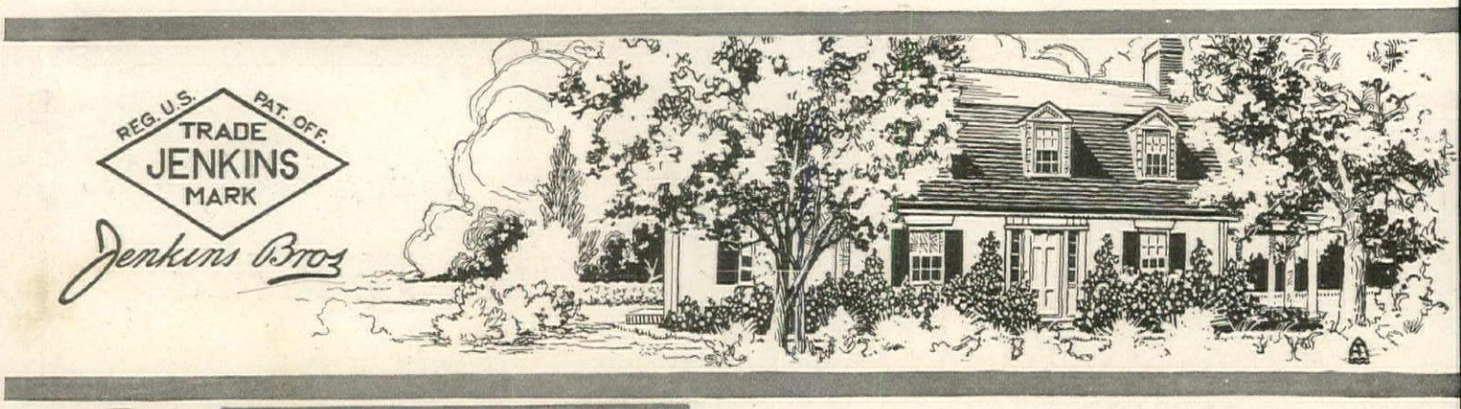
Portfolio of Homes

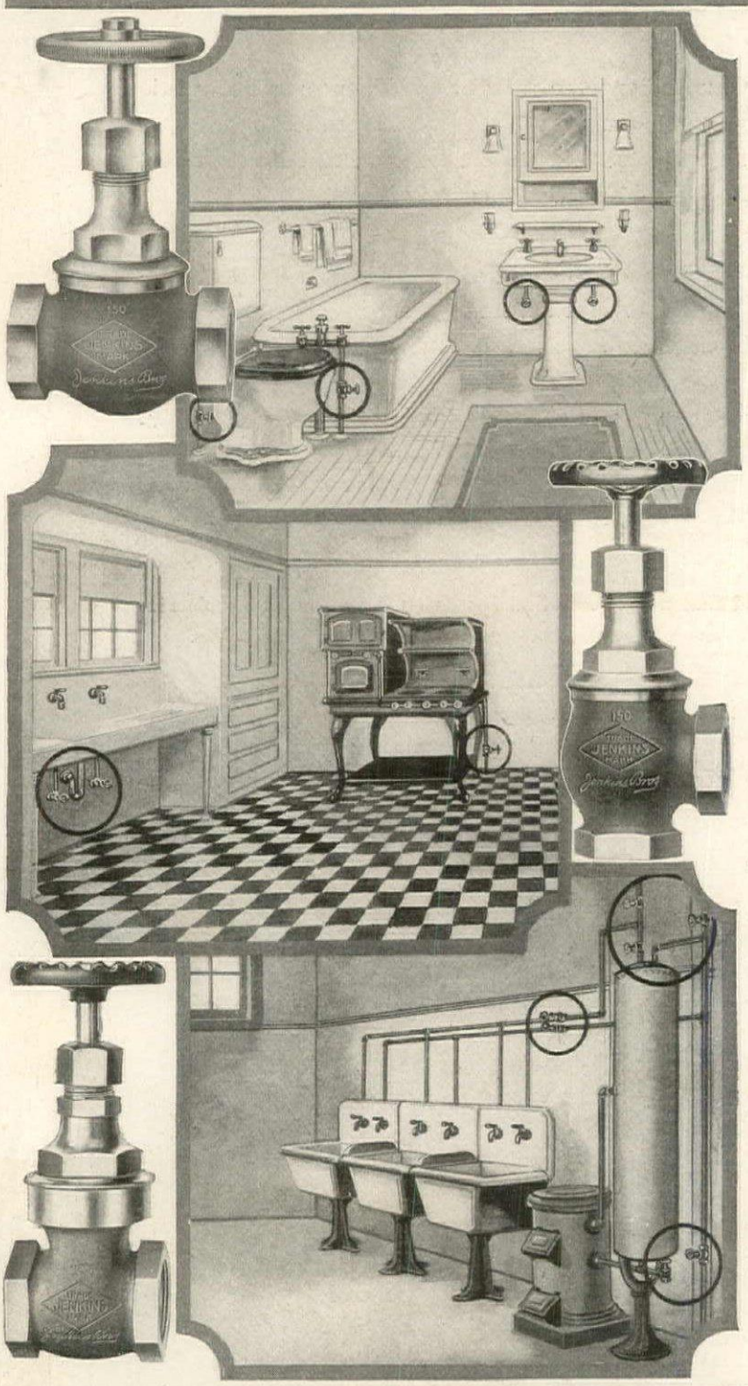
CREO-DIPT COMPANY, Inc.

1012 OLIVER STREET, NO. TONAWANDA, N. Y.



Ernest G. Howes Estate, Cohasset, Mass. Architect: J. Wm. Beal, Boston, Mass. Front view of main groups—dairy on left, stable in center and cottage on right.





Jenkins Valves
for Plumbing Service

GOOD plumbing in the home is important to health, comfort and contentment, but plumbing is not good and cannot continue to function properly if the valves in the system give "trouble".

Jenkins Plumbing Valves are not ordinary valves. They are heavier in construction and are made to fulfill the requirements of plumbing service by a wide margin. When shut they close tightly, and do not permit the passage of water, air or steam; when opened the passage is wide and unobstructed. They control completely whatever passes through the pipes on which they are installed. Their installation is a definite assurance of satisfaction and freedom from trouble.

Jenkins Valves are made of the best brass and may be furnished in plain finish, polished brass or nickel plated as the service of each valve may dictate.

If you would have plumbing in your home equipped with performance proven valves of known worth, insist upon *Jenkins,* backed by over fifty-five years' practical manufacturing experience. Your architect will gladly specify Jenkins "Diamond Marked" Valves.

Home owners and prospective home owners are invited to write for informative booklet on Jenkins Valves for Plumbing Service. Architects, Engineers, Heating and Plumbing Contractors and Building Owners will be supplied with information on Jenkins Valves for the service in which they are interested.

JENKINS BROS.

80 White Street New York, N. Y.

New York Boston Washington Philadelphia
Chicago St. Louis Pittsburgh San Francisco
Montreal London

These four homes—one a millionaire's mansion, another a working man's bungalow, were made fire safe by the use of KNOBURN METAL LATH.

What's Behind Your Plaster?

WHAT kind of a plaster supporting base will be used in the walls and ceilings of your home? Will it offer a barrier to any fire that might happen to start, or is it *combustible?*

Satisfy yourself on this point for the picture at the lower right tells what is likely to happen unless a nonburnable plastering lath be used. It reminds you, too, that nearly 90% of all fires start in residences and that about 15,000 people are burned to death each year. The most satisfactory way of making your home *fire safe* is to have your architect specify.

KNOBURN METAL LATH

as a base for all interior and exterior plastering (stucco) *KNOBURN* Metal Lath makes every wall and ceiling a fire stop. Its small steel meshes firmly grip and hold the plaster even in the face of intense heat thus preventing the flames from reaching the wooden structural members and averting serious damage or the loss of the structure.

You need *KNOBURN* also to prevent your plaster from cracking or falling, also from streaking. Any well informed architect will be glad to tell of other reasons for using KNOBURN, or write for—

Builder's Book — Sent FREE

Northwestern Expanded Metal Co.

937 Old Colony Bldg.

Chicago

There is a warning here of the ever present danger when a combustible plastering base is used.

CRICHTON BROS.
of London
GOLDSMITHS and SILVERSMITHS

BY APPOINTMENT
TO THEIR MAJESTIES
THE KING AND QUEEN

In New York: 636, Fifth Avenue
In Chicago: 622, S. Michigan Avenue
In London: 22, Old Bond Street

A RARE PIECE OF OLD CROMWELLIAN SILVER, MADE IN LONDON IN 1657. THE NAMES OF MOST OF THE MAKERS OF THIS PERIOD WERE LOST IN THE GREAT FIRE OF LONDON, BUT IT IS PROBABLE THAT THE MAKER'S MARK ON THIS PIECE IS THAT OF ANDREW MOORE, WHO MADE SEVERAL WELL-KNOWN PIECES NOW PRESERVED IN LONDON.

THE ABOVE HALL MARKS APPEAR

OLD ENGLISH SILVER—a few fine pieces of the Elizabethan and Stuart periods are now on view in our New York Gallery.

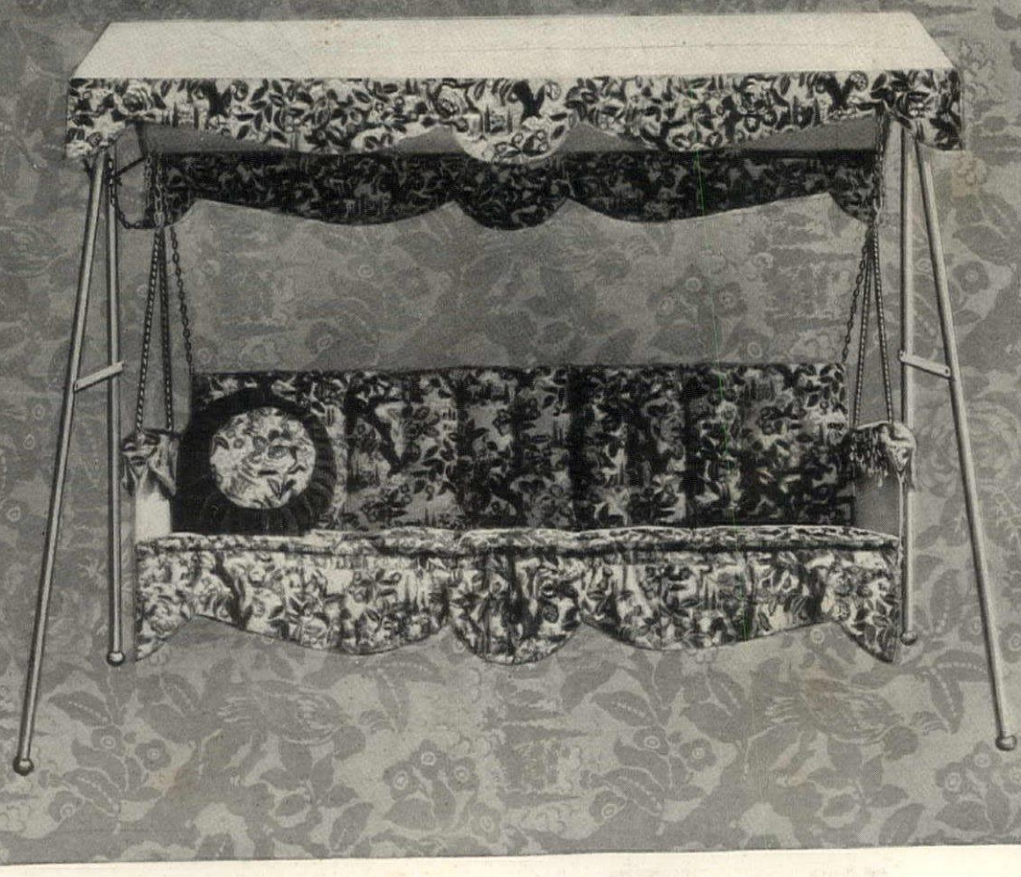
ROMELINK
SWINGING COUCH HAMMOCKS

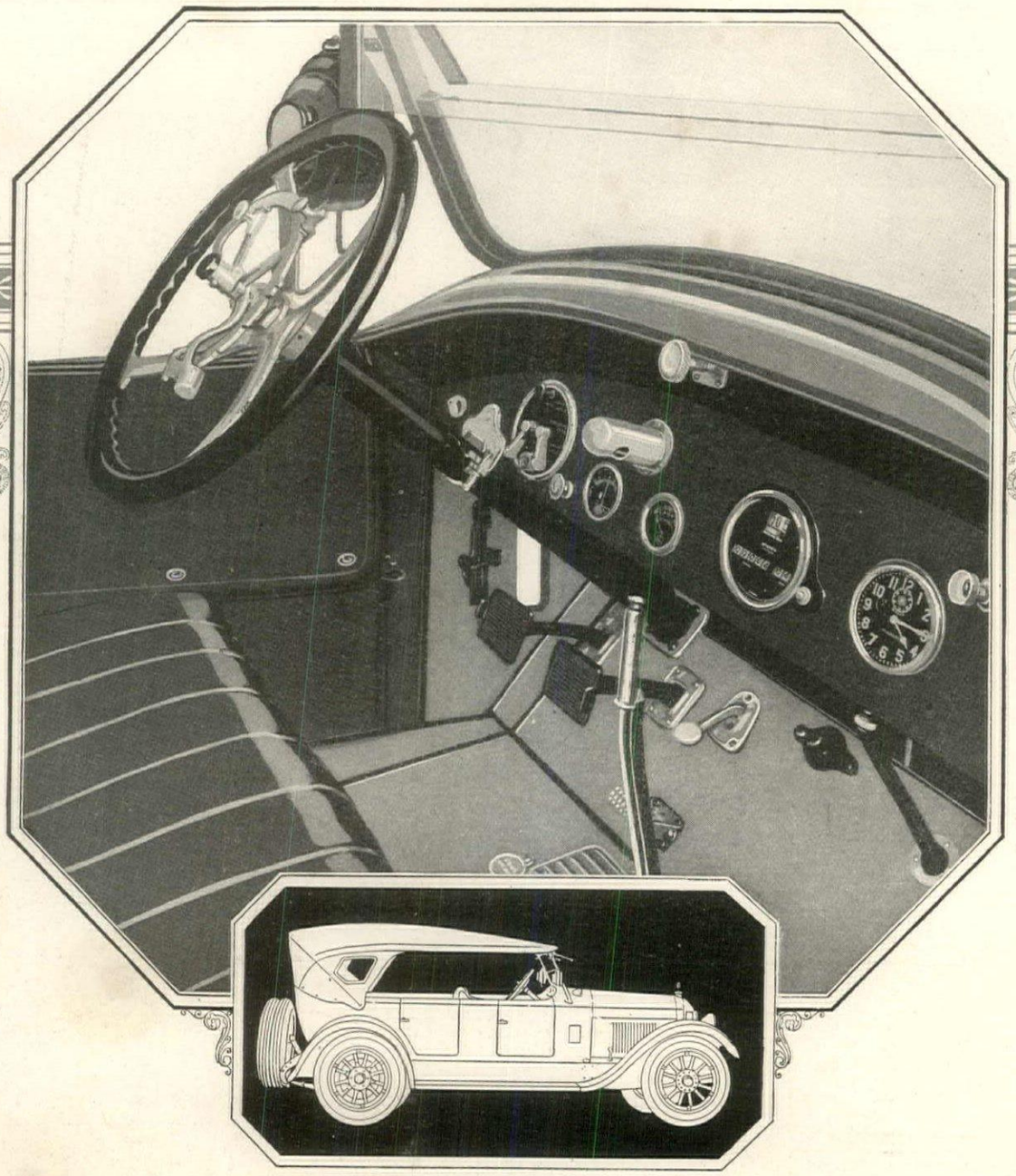
THERE is a *Romelink Swinging Couch Hammock* for every color scheme. Materials range from gaily flowered cretonnes and contrasting stripes to subdued solid tones—all Cravenette-protected from the weather. Beneath the smart fabrics are the details of design that have made "Romelink" *mean* "hammock"—seats unusually long and wide, arm-rests low and easy, cushioning of special depth.

At any of the better department, house-furnishing or sporting goods stores—a Romelink for every type of house.

MANHATTAN-ROME COMPANY
Long Island City New York

ROMELINK
"Cravenette" Finished
REG. U.S. PAT. OFF.
Resists Water





PREMIER is a fine, old, aristocratic family name. For more than a quarter of a century Premier motor cars have been among the best. Now comes a Premier —the finest of a fine line—a car so exclusive and so distinctive that, even among the finest cars you know, there is none with which it can be fairly compared.

For in no other car can you find an aluminum engine.

And the gears of no other car are shifted *electrically.*

The new Grecian body edge can be used by no other motor car.

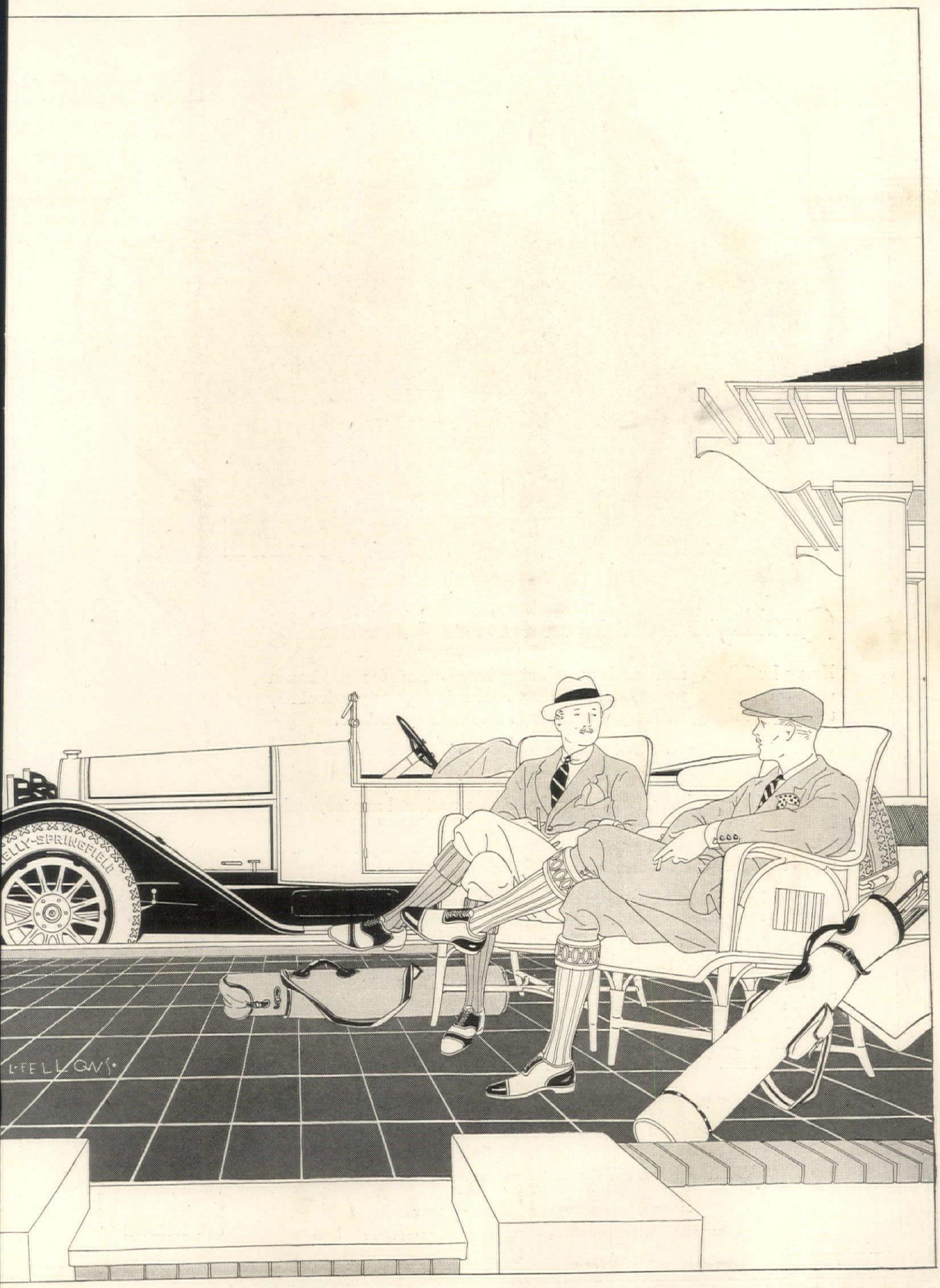
All of which are mere superficial comforts and satisfactions.

When you get at the wheel of this car and drive it for one day—no one can ever weaken your fanatical devotion to it. You do not find the same POWER, the same smoothness, the same velvety road indifference in any other car—not even in the finest and most extravagant European Importations.

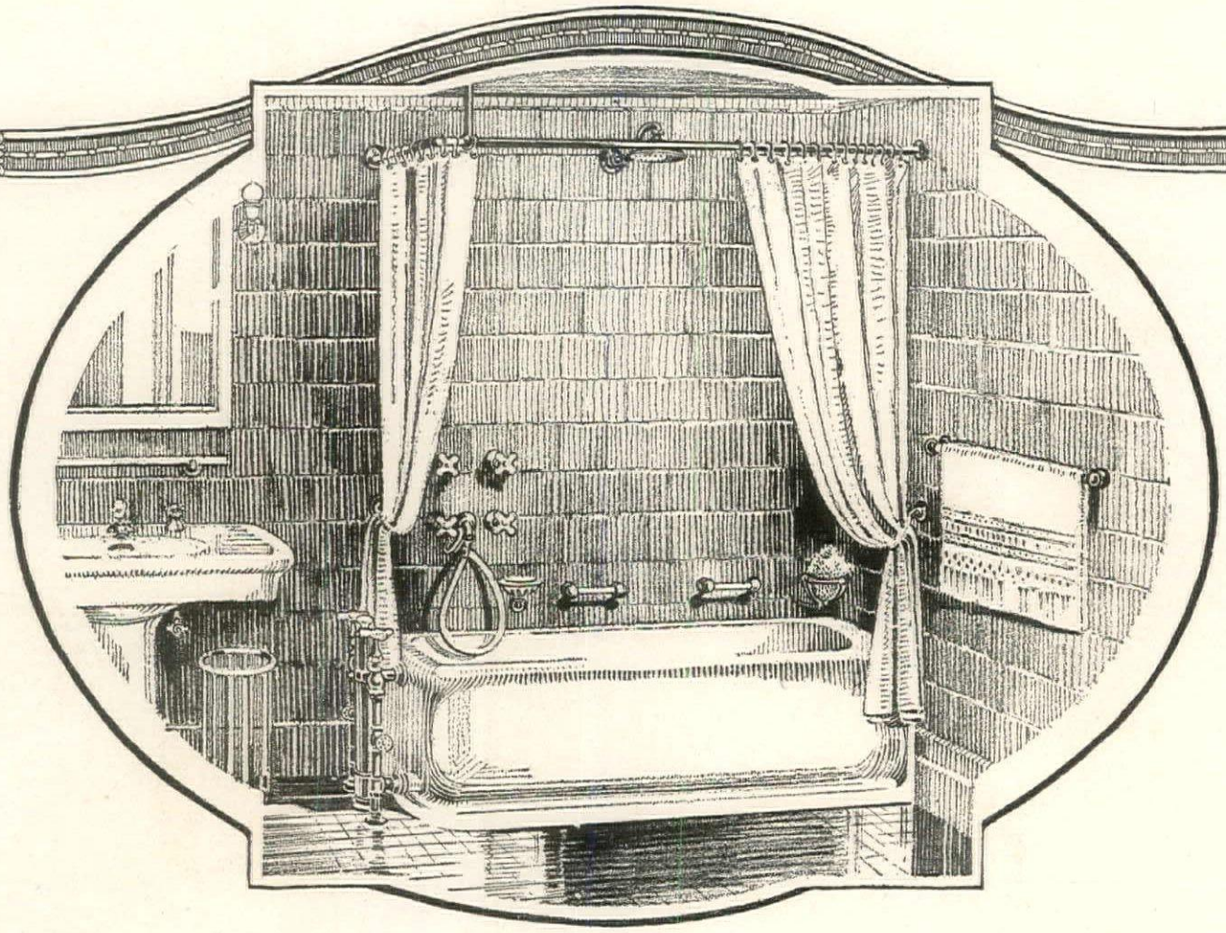
PREMIER

MOTOR CORPORATION
INDIANAPOLIS····U S A

THE ALUMINUM SIX WITH MAGNETIC GEAR SHIFT



"How much mileage do you get out of those tires?"
"Mileage? You don't reckon the life of a Kelly-Springfield by miles; you reckon it by years."



Quality Fittings for Every Building

Every building, small or large, should be planned for maximum comfort, convenience and durability, and this applies particularly to the plumbing, heating, ventilating and sanitary fixtures.

CRANE

high-quality products, backed up by Crane national service, make it possible to equip a small cottage or a great public building with equal assurance of detailed satisfaction, and with ample choice of types and design in each instance.

Experts in the numerous Crane exhibit rooms throughout the country are ready to give practical assistance in selecting the proper fixtures for any purpose. Call upon them.

Literature covering any desired CRANE PRODUCTS on request

THERE IS A NEAR-BY CRANE BRANCH TO RENDER CRANE SERVICE

Boston	Baltimore	Knoxville	St. Louis	Grand Rapids	Fargo	Portland
Springfield	Washington	Birmingham	Kansas City	Davenport	Watertown	Pocatello
Bridgeport	Albany	Memphis	Terre Haute	Des Moines	Aberdeen	Salt Lake City
New York	Syracuse	Little Rock	Cincinnati	Omaha	Great Falls	Ogden
Brooklyn	Buffalo	Muskogee	Indianapolis	Sioux City	Billings	Sacramento
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			Oshkosh			

1855 - CRANE CO. - 1920

836 S. MICHIGAN AVE. CHICAGO

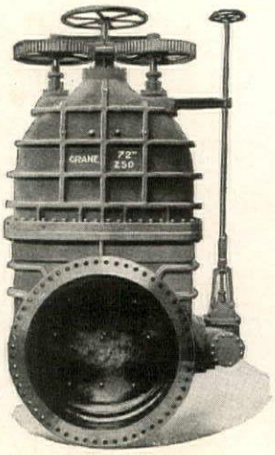
VALVES - PIPE FITTINGS - SANITARY FIXTURES

CRANE EXHIBIT ROOMS

23 WEST 44TH ST., AND 22 WEST 45TH ST., NEW YORK CITY

TO WHICH THE PUBLIC IS CORDIALLY INVITED

BRANCHES: FIFTY-SEVEN LEADING CITIES • WORKS: CHICAGO, BRIDGEPORT



Crane
72-Inch Gate Valve

When it is considered that a man six feet tall could stand in the opening of this mammoth valve, a striking insight is gained into the scope of Crane manufacturing.

JEWETT

The Aristocrat of Refrigerators Used in America's Finest Kitchens

IN AMERICA'S finest homes—where just as much attention rightly is given to the choice of the refrigerator as to the selection of the furniture—Jewett Refrigerators for two generations have guarded health and comfort.

Jewett Refrigerators are built to our own critical standard. Everything that will insure perfect sanitation of food, economy and durability is included in Jewett Refrigerators. They are built to reach an ideal—not to meet a price.

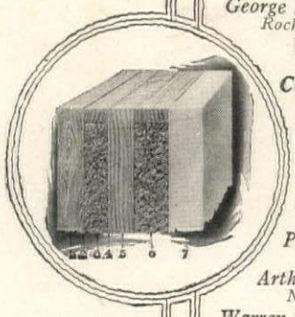
To illustrate this: The lining of the Jewett Refrigerator is a solid porcelain crock, 1¼ inches thick, made in our own pottery. Such a lining must not be confused with the galvanized or enameled sheet-metal linings of ordinary refrigerators; the Jewett one-piece porcelain lining is an exclusive Jewett feature. The crock alone costs more than many complete refrigerators.

Similarly, the Jewett system of insulation consists of two thick layers of pure sheet cork plus two layers of tongued and grooved lumber — in all, 5¼ inches of the most efficient insulating material obtainable. Such insulation cannot be compared in either efficiency or cost with ordinary refrigerator insulation.

In exterior finish, design of catches and hardware, and other less important features, the Jewett standard sacrifices nothing to achieving mere low cost.

Homes in which Jewett Refrigerators are protecting health by keeping food fresh and wholesome.

W. R. Coe, Oyster Bay, Long Island.
E. J. Marshall, Pasadena, California.
Henry Ford, Dearborn, Michigan.
H. P. Davison, Locust Valley, L. I.
John D. Rockefeller, Pocantico Hills, N. Y.
John D. Rockefeller, Jr., New York.
Henry C. Frick, New York.
Albert Erskine, South Bend, Indiana.
Cyrus H. McCormick, Lake Forest, Illinois.
J. Ogden Armour, Lake Forest, Illinois.
Charles M. Schwab, New York.
George Eastman, Rochester, N. Y.
W. K. Vanderbilt, New York.
Cornelius Vanderbilt, New York.
Mortimer Davis, Montreal, Canada.
John F. Dodge, Detroit, Michigan.
Samuel Mather, Cleveland, Ohio.
Payne Whitney, Manhasset, L. I.
Arthur Curtiss James, Newport, R. I.
Warren Ogilvie, Truro, Nova Scotia.



Details of Jewett Insulation

1—Exterior case of ⅞" tongued and grooved ash.
2—Two courses waterproof insulating paper.
3—⅞" pure cork.
4—Two courses waterproof insulating paper.
5—⅞" tongued and grooved lumber.
6—1¼" pure cork.
7—1¼" Solid Porcelain Crock.

In tests conducted by the leading manufacturers of electricial refrigerating units Jewett Refrigerators repeatedly have demonstrated their ability to maintain steadily temperatures several degrees lower than any other make. They equally have proved most economical in the consumption of either ice or electricity.

Those who appreciate, at its true value, the protection to health, the economy, and the satisfaction of thoroughly dependable refrigerating equipment in the home are invited to write for descriptive literature.

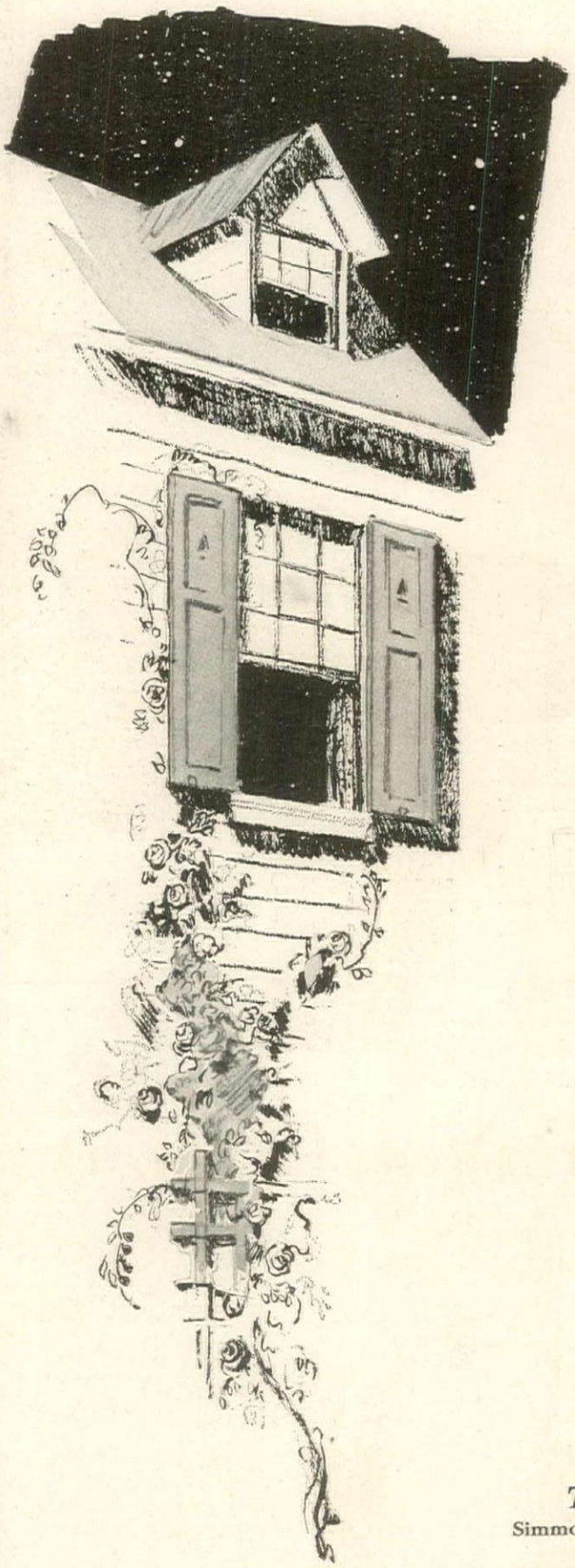
THE JEWETT REFRIGERATOR CO.

Established 1849
BUFFALO, NEW YORK

New York	Chicago	Boston	Montreal
1135 Broadway	First Nat'l Bk. Bldg.	153 Milk St.	10 Cathcart St.

Associated with The Canadian Jewett Refrigerator Co., Ltd.
Bridgeburg, Ont.

Potteries at Lackawanna, N. Y.



© Simmons Company, 1929

What Science Knows about Sleep

SLEEP is probably the most "natural" of all the functions. To sleep *soundly* depends wholly on being normal—on normal nerves and the power to *relax naturally*.

Your day's work uses up energy, nerve force, body tissue.

The one thing that will make you fresh and fit again is a *good, sound night's sleep*—muscles relaxed, nerves composed, your whole body storing up energy anew.

* * *

If you have any trouble in sleeping soundly—probably your *bed* is at fault.

Wooden beds are apt to creak. Ordinary metal beds often rattle slightly—just enough to set your sleeping nerves on edge.

Or perhaps your *bed spring* sags or humps—keeps your muscles *tense* instead of relaxed.

The Simmons Metal Bed is *noiseless*.

A Simmons Spring is always resilient and restful—never sags or humps.

That is why people sleep so much better in a Simmons Bed and Spring than in a wooden bed or ordinary metal bed.

And that is why Simmons Company is specializing in *Twin Beds*. One sleeper does not disturb the other, or communicate colds and other infections.

* * *

Simmons Metal Beds and Springs are the most popular sleeping equipment in America today — in stores of leading merchants all over the country.

Your choice of very beautiful designs in Enameled Steel and Lacquered Brass.

Prices little, if any, higher than for ordinary beds.

And when you are selecting your Simmons Beds with an eye to their appearance in the room, you will see that Simmons has for the first time established *beautiful and authoritative design* in metal beds.

Sleep is a big subject! Write us for the Brochure, "What Leading Medical Journals and Health Magazines Say about Separate Beds and Sound Sleep." Free of charge.

SIMMONS COMPANY

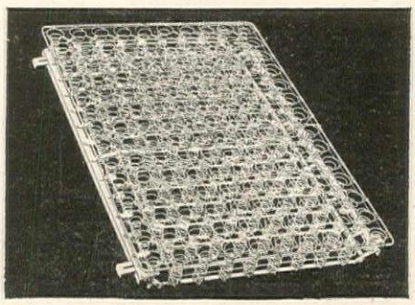
ELIZABETH ATLANTA KENOSHA SAN FRANCISCO MONTREAL

(Executive Offices: Kenosha, Wis.)

The "CLERMONT"

Simmons' Coil Spring of Highest Grade
No. 2454

Built of 140 highly tempered continuous wind spiral springs—of great resiliency. Each spring connected with each adjacent spring by helicals. "Double-deck" construction in center of bed, where the greatest weight comes. Frame of heavy angle steel—equipped with patent adjustable hangers, adapting the "Clermont" Spring to various types of bed.



SIMMONS BEDS—*Built for Sleep*

With the New Kirsch Book of Rod and Drapery Suggestions—

She is Planning Her New Curtains

KIRSCH FLAT CURTAIN RODS DISPLAY CURTAINS AND DRAPERIES TO THE BEST ADVANTAGE

They fit every window. Come single, double, triple; to give any draping effect. Permit many changes in draping design.

The FLAT shape of Kirsch Rods gives them *sagless* strength—insures smooth, neat hems—holds headings erect without artificial stiffening. The ends curve gracefully, making it possible to drape the windows clear to the casing, shutting out the side glare.

Kirsch Flat Rods stay like new for years. The beautiful velvet brass or white finish is guaranteed not to rust or tarnish.

FREE—Send for New Kirsch Book—"Rod and Drapery Suggestions"—NOW

New 1920 edition just out! Page by page you can plan your new curtains for every room; decide the effect you want, the materials to use, the color scheme to carry out. Drop us a line and mention your dealer's name.

Kirsch Flat Curtain Rods are sold in practically every city and town by all up-to-date dealers. If you don't know who sells them locally, write for dealers' names.

KIRSCH MFG. COMPANY, 24 Prospect Avenue, Sturgis, Michigan, U. S. A.

Remember to ask for Kirsch FLAT CURTAIN RODS

RITE-GRADE SHINGLES

Inspected

Nature's Imperishable Covering

BLISS DESIGN CO.
ROCKFORD, ILLINOIS.

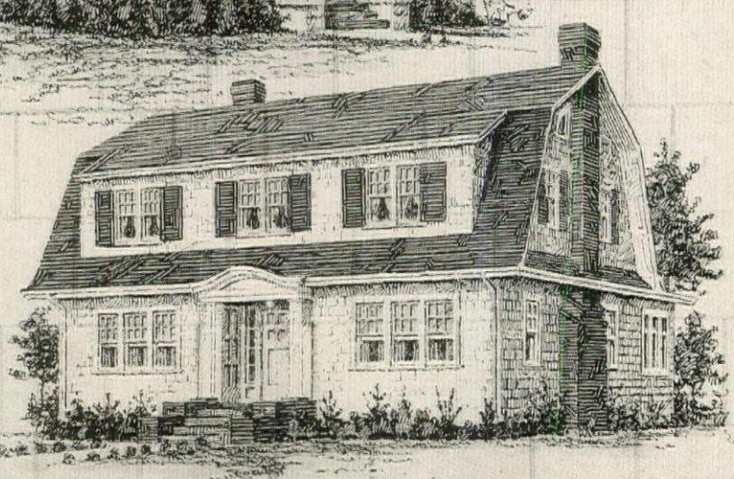
The All-Shingled Home Is Decidedly the Vogue

The quaint charm of the cedar shingled exterior has set a new fashion in home building. Indeed, many of the newest colonial and bungalow types owe their attractiveness to their red cedar shingled exterior.

And such a home is practical, because the red cedar shingle is a wonderful building material. It defies rot, decay, heat, cold, hail, rain, snow; and is truly economical in first cost, length of service and cost of upkeep.

Greatest value is obtained if you specify "Rite-Grade Inspected" Shingles—this means every shingle is strictly serviceable and up-to-the-grade-under-which-sold.

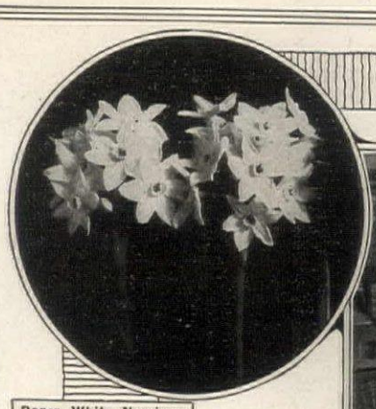
There are three grades of Rite Grades and all are up-to-grade. Ask your dealer what grade you need.



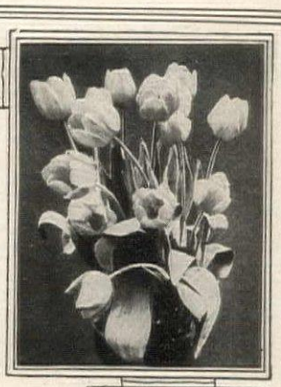
BOOK OF PLANS

We will gladly mail you a copy of our Distinctive Homes Booklet. Send 2c stamp to defray mailing cost.

Shingle Branch, West Coast Lumbermen's Association, 427 Henry Building, Seattle, Washington, and The Shingle Agency of British Columbia, 1026 Standard Bank Building, Vancouver, British Columbia.



Paper White Narcissus
65c per doz., $3.50 per 100

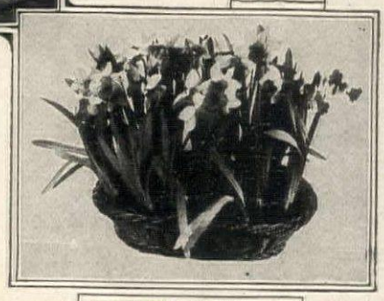


La Reine Tulips
75c per doz., $5.00 per 100

Exhibition Hyacinths
$2.50 per doz., $17.50 per 100

The Charm of Flowers in a Home

You have felt it—when you have come in from a gray disagreeable day, which made you feel that winter would never end, to the rose glow of tulips and the spring fragrance of the narcissus.



Empress Narcissus
85c per doz. $5.50 per 100

ANY house, every house, is more livable for flowers. You want them in your own house, and you look longingly in the florists' windows in the winter time, wondering whether you can afford those yellow narcissi, which would brighten the dark library, or the pink and blue hyacinths for the dining room. But you often feel that you cannot pay several dollars a dozen for flowers that will last only a few days.

Grow Your Own Flowers Easily and Inexpensively

You can afford flowers in your house from Christmas until Easter if you buy your bulbs from us and grow them yourself. The best bulbs of Paper-White Narcissi, among the loveliest flowers for the house, sell for only $3.50 per hundred, and one bulb often produces two flowers. Last winter these flowers sold for $2.00 a dozen in the florists' shops. You can grow flowers for a few cents each for which you would otherwise pay 15 to 20 cents, and your own flowers last from 10 to 12 days.

There Are No Bulbs Like Those From Holland

For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest colors and the widest variety.
No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the war has greatly reduced the output of bulbs.

Even the most inexperienced gardener need not hesitate to try growing our bulbs. By carefully following the directions successful results are always obtained. Planting the bulbs and watching them grow is a fascinating occupation for flower lovers of all degrees of experience. Hundreds of customers have written us, telling us how successful they have been through following this method: Simply plant your bulbs in shallow boxes in soil from your garden or from a florist's shop if you live in a city. Keep them in a cool dark place and water occasionally until they are well rooted. Then bring them out to the light at intervals of ten days so that you may have a succession of flowers. When the buds are almost ready to open you may transplant them to jardinières, fern dishes, or bowls if you wish.

Our booklet contains complete instructions which will make failure practically impossible.

SPECIAL PRICES
If Ordered Before July 1st

		Dozen	Hundred
Exhibition Hyacinths			
La Grandesse	Pure White	$2.50	$17.50
Grande Blanche	Blush White	2.50	17.50
La Victoire	Brilliant Red	2.50	17.50
Rosea Maxima	Delicate Blush	2.50	17.50
Enchantress	Light Blue	2.50	17.50
Charles Dickens	Porcelain Lilac	3.00	20.00
Daylight	Best Yellow	2.75	18.00
First sized Hyacinths in all varieties		2.25	16.00
Second sized Hyacinths in all best varieties		1.75	11.00
Miniature Hyacinths in separate colors		.85	6.00
Tulips			
Chrysolora	Yellow	.75	5.00
Belle Alliance	Scarlet	.75	5.00
La Reine	Rosy White	.75	5.00
Keiserkroon	Red & Yellow	.75	5.00
Rose Grisdelin	Beautiful Pink	.70	4.75
Narcissi or Daffodils			
Paper White	For early blooming	.65	3.50
Golden Spur	Rich Yellow	.80	5.25
Emperor	Monster Bulbs	1.15	8.00
Empress	White & Yellow	.85	5.50
Von Sion	Double Yellow	.75	5.00
Poeticus Ornatus	White	.60	3.75
Sulphur Phoenix	Yellow & White	.85	5.50

Let Us Send You a Copy of Our Free Booklet

Whether or not you have grown bulbs before you will be interested in our booklet. It is profusely illustrated and contains descriptions of almost a thousand varieties of bulbs suitable for both indoor and outdoor growing, as well as hardy plants, perennials, and shrubs which you will want for your garden. It also contains directions for growing all kinds of bulbs.

Why You Must Order Quickly

We import bulbs to order only and must have all our orders not later than July 1st. Our wise customers always order in May to obtain early delivery, which is important if flowers are to be ready at Christmas. By ordering from us now you make a large saving in the cost of your order, get a superior quality of bulbs not usually to be obtained in the United States at any price, and have a large list of varieties from which to choose. All orders are selected and packed in Holland and reach our customers in the best possible condition as soon as possible after we have received them from Holland.

ELLIOTT NURSERY

339 Fourth Ave. Established 30 years **Pittsburgh, Pa.**

SEND FOR OUR FREE BOOKLET

Use coupon if more convenient. Order your bulbs at once. Order from the list given here if you wish. Special prices will be allowed on all orders received before July 1st.

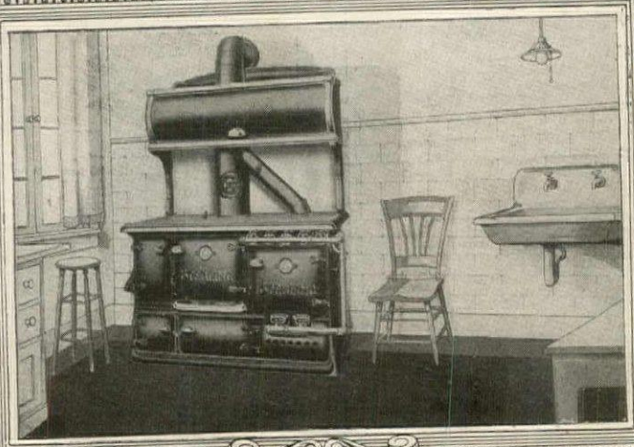
Read What These People Say:

Admiration of the town! "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us untold pleasure. **Each daffodil** is the **size** of a **teacup**. Many bulbs have four flowers, and not one has failed to produce two."—G. D. S., Uniontown, Ala.

Beyond expectations! "I must tell you what excellent results I have had with the bulbs I ordered from you. By Easter, all the hyacinths and tulips showed large, healthy buds, which have matured far beyond all expectation. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices."—R. C. A., Kansas City, Mo.

Nothing short of wonderful! "I have in my front window, as the admiration of all the passers-by, finest group of tulips ever seen in this city. With their gorgeous colors, odd shapes and exquisite shades of color, they are nothing short of wonderful."—J. A.S., Portland, Me.

Elliott Nursery, 339 Fourth Ave., Pittsburgh, Pa.
Kindly send me Free Booklet of Imported Dutch Bulbs with full directions how to grow them in house and garden.
Name .....
Street and Number or R. D. .....
City ..... State .....



IT'S a fact that a better range in your kitchen will help solve your housekeeping problems. It will not only save food and fuel but accomplish its work so much more quickly and with so much less annoyance that whoever operates it will be more contented.

"Double" Sterling

The 40 feature, 2 oven, 2 fuel range

Is a thoroughly modern splendidly equipped range, so scientifically designed that it consumes a minimum of fuel and effort in cooking and baking.

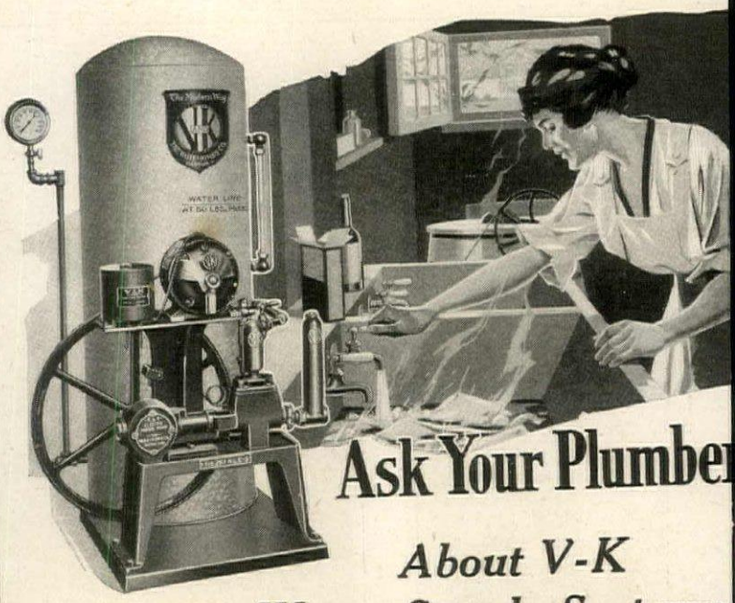
Any Sterling Dealer will be glad to show and demonstrate the 40 features which make the "Double" Sterling a Better Range.

Or we will send you a descriptive illustrated booklet which shows why this range, altho a trifle more expensive than other ranges, saves in the long run because it is less expensive to operate.

SILL STOVE WORKS
(Established 1849)
ROCHESTER, N. Y.

Makers of Sterling Coal Ranges, Sterling Combination Ranges and Sterling Warm Air Furnaces

If you do not have gas connections write for catalog of the *Sterling Range*. The Range that bakes a barrel of flour with a single hod of coal



Ask Your Plumber

About V-K Water Supply Systems

The more valuable a water system is t more important it becomes that the own should call in a competent plumber for co sultation about its installation and operatio

Soft water, both hot and cold, is invaluab for inside use in the laundry, bath and kitche cold drinking water direct from the well well as water under strong pressure for sprin ling and fire protection are necessary for o of-door uses. Vaile-Kimes Systems can installed to supply all three kinds of wa from one plant.

No new home should be planned, no old ho should be remodeled without first learning all th is to know about the water supply. Its reward luxuries and health are beyond reckoning.

Therefore we always say, "See your plumb Install the V-K System right and your comf will begin immediately.

V-K
WATER SUPPLY SYSTEMS

Electric, Gasoline or Kerosene

Averaging operating cost one cent a day

These systems are absolutely without a ri They have essential, exclusive, patented featu which make them trouble proof, dependable economical. None other can use the patented V Koltap, which brings cold water direct from well without passing through the tank, nor the V self-priming pump that starts on the first str and never clogs, nor the V-K patented wiper keeps water from the oil chamber, nor the spe V-K clutch-type motor, nor the V-K oil distri ing device, nor the V-K automatic self-starting self-stopping switch.

These features are the product of fifty years pump building. No matter what electric ligh system you install, be sure to buy a V-K W Supply System for best results.

Ask your plumber or jobber in plumbing supp today about V-K Water Supply Systems.

THE VAILE-KIMES COMPA

Dept. G-520 DAYTON, OHIO

The largest manufacturers of domestic water supply syste America.

Mail this Coupon Today

The Vaile-Kimes Co., Dept. G-520, Dayton, Ohio.

Gentlemen:—Please send me, without obligation, a copy o your book, "The Modern Way," which tells about V-K Wate Supply Systems.

Name .....

Address .....

Vantine's
The Oriental Store.

Chairs from Canton, China

No. 18H. Price $12.00
Height of back 36", Width of seat 17", Height of seat 17", Weight 8 lbs.

No. 19H. Price $10.75
Height of back 30", Width of seat 17½", Height of seat 16", Weight 7 lbs.

No. 103H. Price $22.00
Height of back 42½", Width of seat 18", Height of seat 17", Weight 11 lbs.

WHETHER your summer home is a villa or a bungalow—be it in the hills or by the sea—you could not choose furniture more fitting than Vantine's cool, comfortable and artistic Canton furniture.

Vantine Canton Furniture is woven by hand in Canton, China, and there is not a visible nail in its entire construction. It is strong, durable, and the most comfortable summer furniture made—being woven of specially selected rattan, it readily shapes itself to the contour of the occupant.

Unlike any other furniture, it is not affected by water. In fact, it is really benefitted when occasionally subjected to a complete drenching. Being the lightest furniture made, it may be easily moved from place to place, and may be used on the lawn as satisfactorily as on the porch, as the "Hour-Glass" designs have no legs to sink into the earth.

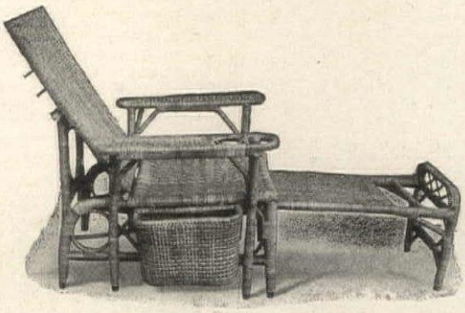
We import but one quality of this furniture—the best—and to avoid inferior substitutions, send your order direct to Vantine's. Vantine's Canton Furniture is sold only in the Vantine store—we have no agents—and for the protection of our customers, each piece bears our name-plate.

Write for Booklet "Comfortable Summer Furniture"

No. 1038H. Price $12.00
Height of back 37", Width of seat 18", Height of seat 17", Weight 8 lbs.

No. 5H. Price $25.00
Height of back 36", Width of seat 19½", Height of seat 17", Weight 10½ lbs.

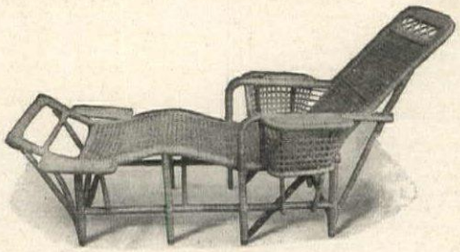
No. 15H. Price $11.00
Height of back 37", Width of seat 18", Height of seat 17", Weight 7 lbs.



No. 1294H. Price $22.50
Height of back 27", Width of seat 19", Extreme length with footrest extended 74", Weight 24 lbs.

For those who cannot conveniently visit our establishment, we have published an interesting booklet—"Comfortable Summer Furniture"—illustrating and describing this unique Oriental craftsmanship, a copy of which will be mailed postpaid promptly upon request.

Address Dept. "H"



No. 1112H. Price $23.50
Height of back 35", Weight 12 lbs., Length of seat from back to footrest 74", Width of seat 19".

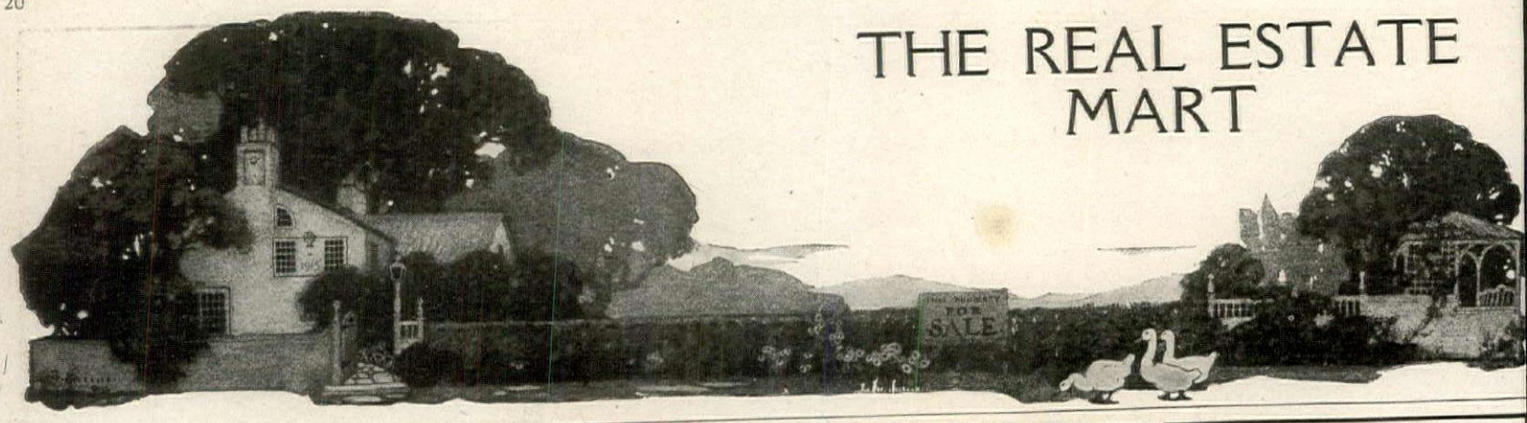
The Largest Oriental Store in the World

A. A. VANTINE & CO., Inc.

FIFTH AVENUE AND THIRTY-NINTH STREET, NEW YORK

Established more than half a century

THE REAL ESTATE MART



HENRY ATHERTON FROST
ELEANOR RAYMOND

Houses Gardens Interiors

PRESENT building costs emphasize the advantage of restoring these old Colonial houses. Such houses if properly developed are larger and better built than new ones at similar cost and in character and setting cannot be reproduced.

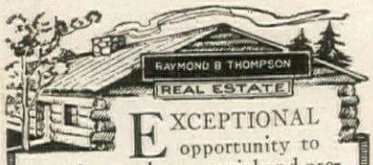
1278 MASSACHUSETTS AVENUE
at Harvard Square
CAMBRIDGE, MASSACHUSETTS

FOR SALE

THIS attractive house in highly restricted neighborhood for sale; furnished or unfurnished; eleven rooms, three baths and all modern improvements; two hundred foot lawn to sand beach. Garage capacity for four cars; 13 miles from Penn. Station.

For further particulars write

HOUSE & GARDEN, 19 W. 44th St.



EXCEPTIONAL opportunity to purchase or lease special and preferred shore fronts and country estates.

Exclusive Listings

RAYMOND B. THOMPSON
Smith Building Greenwich, Conn.
Tel. 866 Greenwich

A Long Island Estate

of the Utmost Importance—For Sale

A handsome and perfectly appointed house in Italian style built of Indiana limestone, and set amidst 278 acres of magnificent landscaped grounds and farm lands.

The grounds are thoroughly piped with an excellent supply of water from an adequate Artesian well. There is a combination building of cement which consists of gardener's cottage, home stable and garage. There is an artistic walled garden, nine feet in height, covering about 2½ acres.

The main drive is macadam and wired for electric lighting. There is a greenhouse with three sections. Also a potting house.

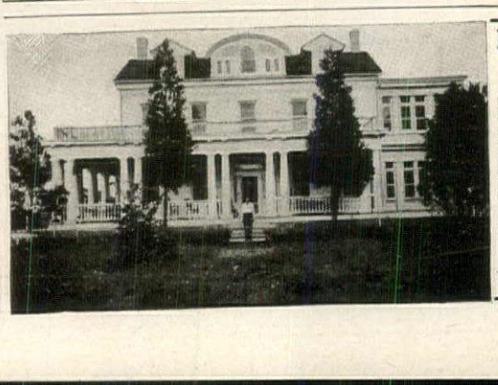
The main barns are about 400 or 450 feet in length, also a horse barn and two small hospitals. There is also a large chicken house, piggery, farm house, stable and calf barn. Also farmer's house for the board of the farm help. Dairy, ice house, Herdsman's house and Manager's house.

There is also a good sized frame house about half a mile from the main building.

No printed page can adequately picture the completeness with which this estate fulfills the ideal of all that an important country place should be.

LADD & NICHOLS

Greenwich, Conn. Tel. 1717 15 East 54th St., New York



FOR SALE

THE SHOW PLACE OF NORTHERN INDIANA

Brick house, 15 rooms, baths, beautiful floors and finish, steam heat, electric lights, sun parlors and verandas; residence for manager; many modern farm buildings; 400 productive acres, including orchards and 30 acres hardwood timber.

Near two cities, close to golf links, 60 miles to Chicago; price $120,000.

AUGUST C. REICH
13635 Indiana Ave. Riverdale, Chicago, Ill.

ESTATE
on the
HUDSON
at
COXASACKIE

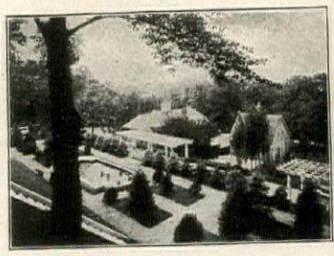
12 room stone Colonial house;
8 room caretaker's house;
Large barn, concrete floor;
Garage for four cars, etc.

110 acres fertile land, with a quarter mile river frontage, having good concrete dock and pier. Also 20 acre timber tract for fuel, which is close by.

Will be sacrificed to close an estate, and include furnishings.

J. H. Penny & Son
726 Conway Bldg.
Chicago

A Fairy Garden



It would seem to be, but it is not; merely the terraced playground of one of the finest places along the east bank of the Hudson, at Riverdale.

Riverdale is within the New York City limits. There is a plot of an acre and a half and a 14-room mansion with five master's and two servants' bedrooms, three bathrooms, garage and stable with living quarters, and it is to be sold furnished at $100,000.

We have many other excellent offerings.

ROBERT E. FARLEY ORGANIZATION
12 East 44th St., New York
Country Real Estate
Anywhere and Any Kind

For Sale Furnished

One of the Most Attractive Locations in
Southern Berkshire

Five acres, pine grove and lawn. Dwelling has 6 master bedrooms, 2 baths, 3 servants' rooms, 6 fireplaces, large stable, garage with men's quarters. Lodge with 3 bedrooms and bath.

To be sold at once completely furnished for $19,000. For further particulars apply

WHEELER & TAYLOR
Great Barrington, Mass.

THE LURE OF THE COUNTRY

A cozy colonial home, 1½ acres of beautiful green landscape, overlooking the Sound. Convenient to village, clubs and station. Vegetable and flower gardens. Living-room, den, dining-room, pantry, kitchen, 5 master's bedrooms, 3 baths, 3 servants' bedrooms. Garage.

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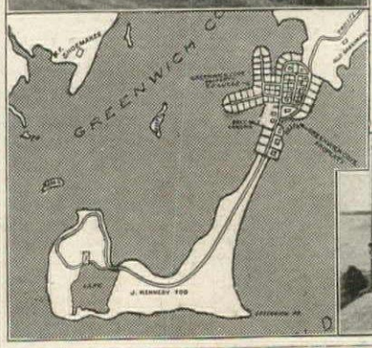

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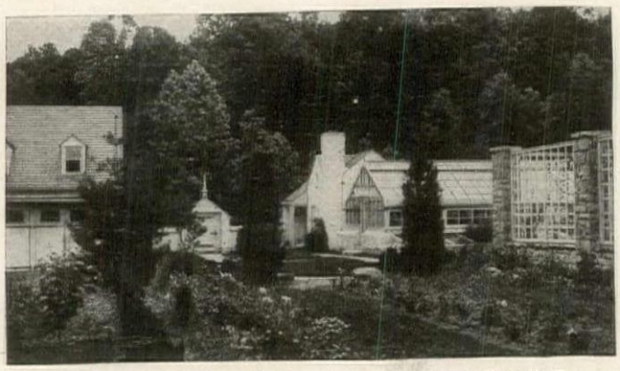
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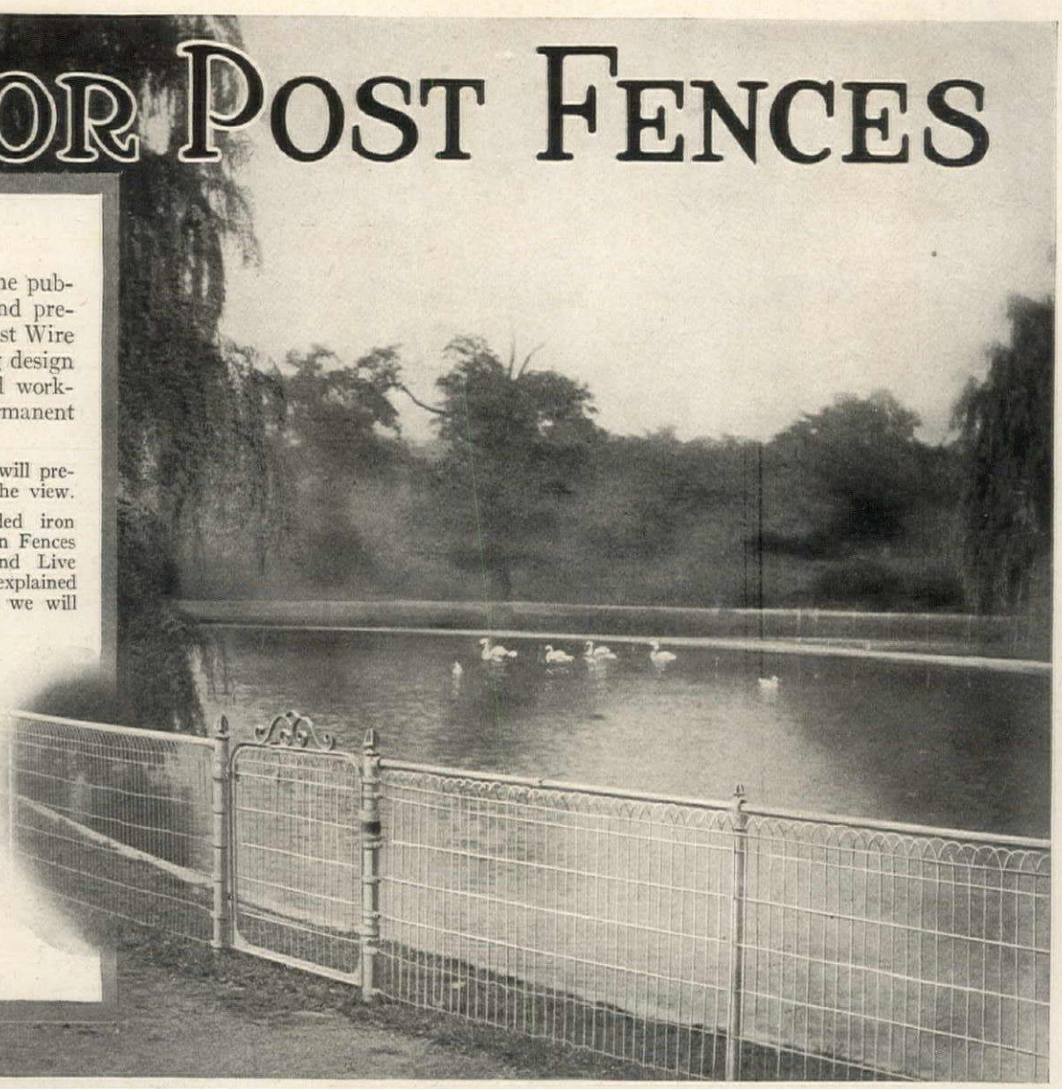

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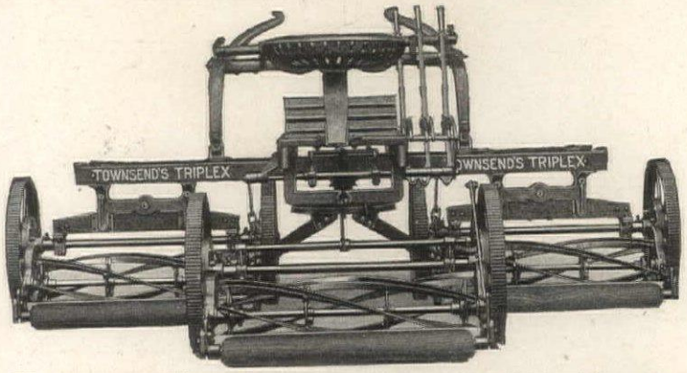

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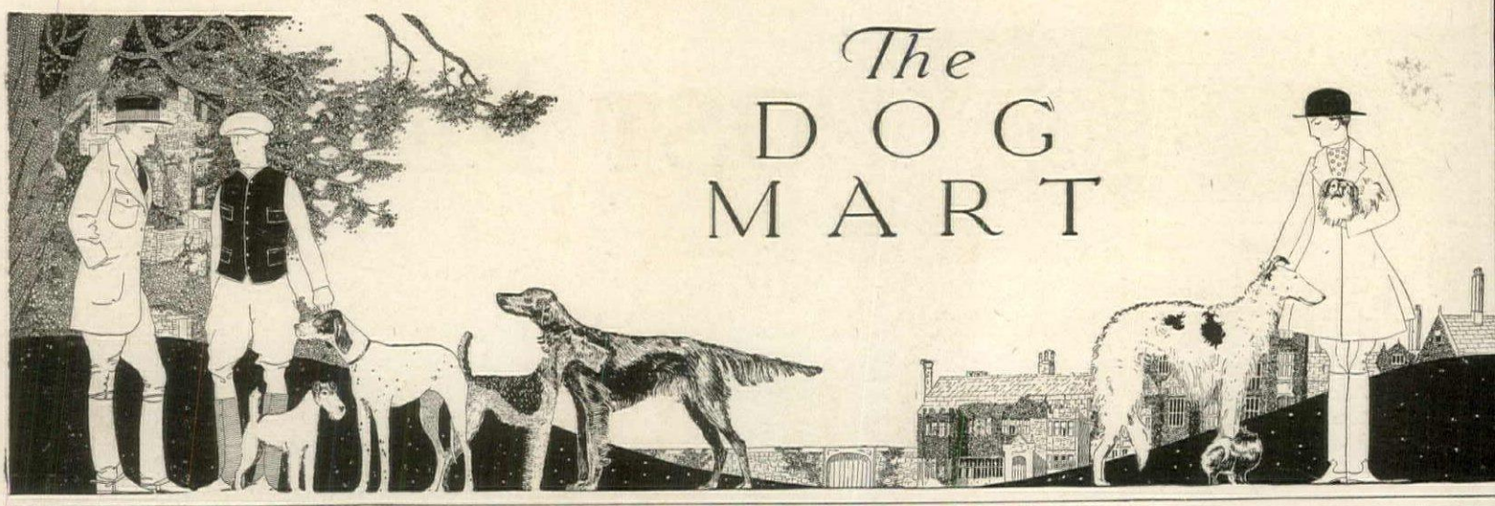

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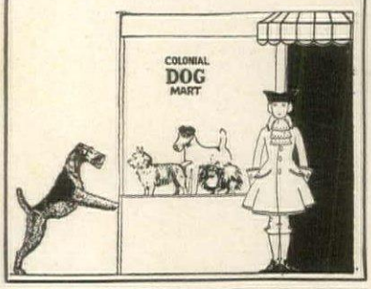

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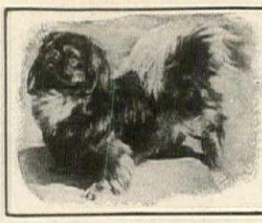

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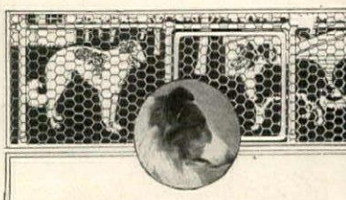

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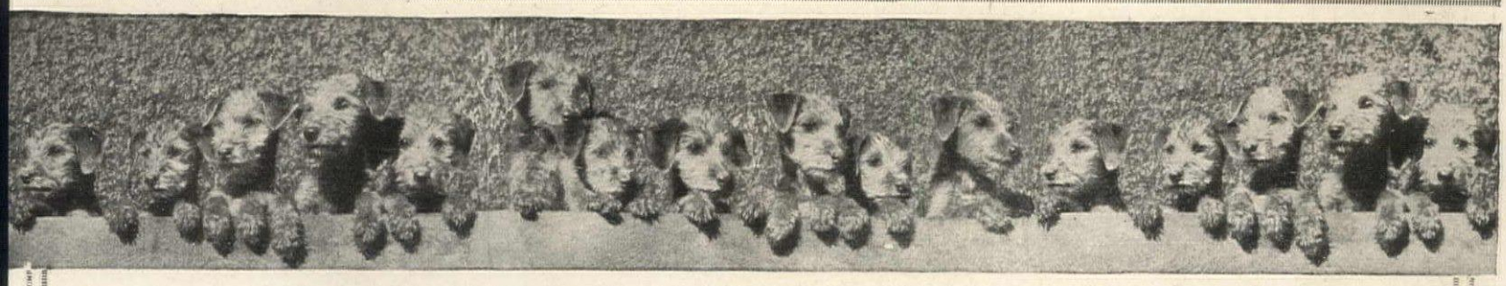

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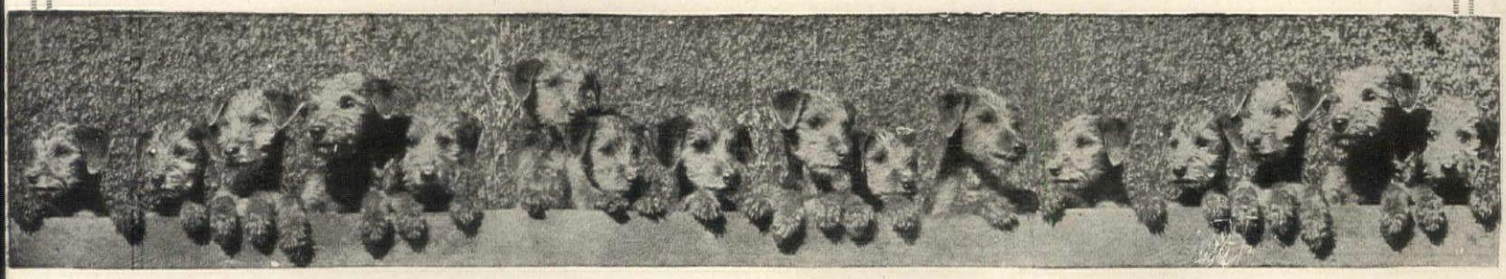

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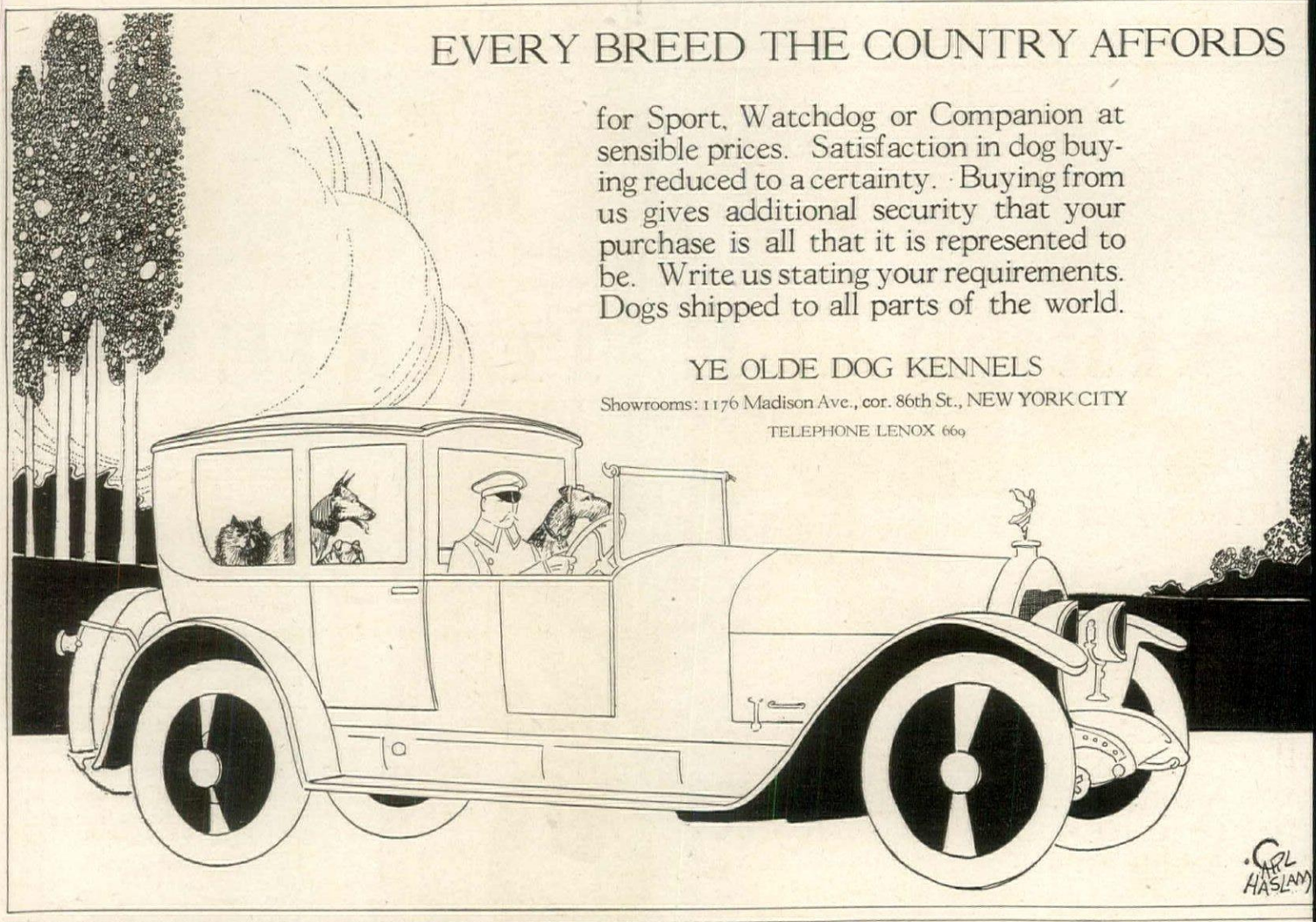

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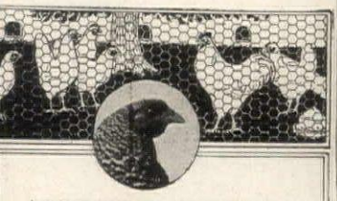

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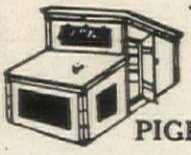

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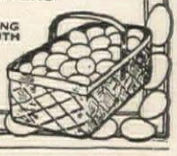

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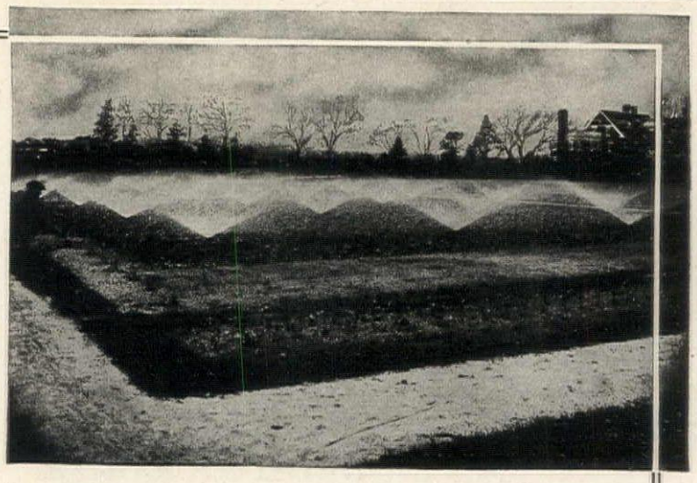

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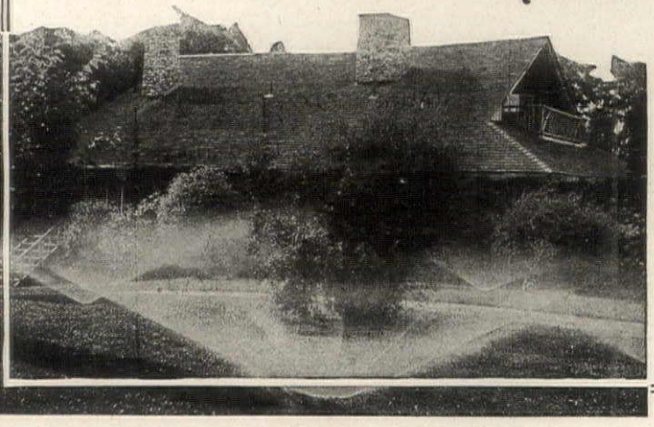

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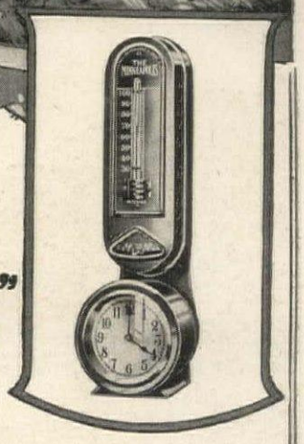

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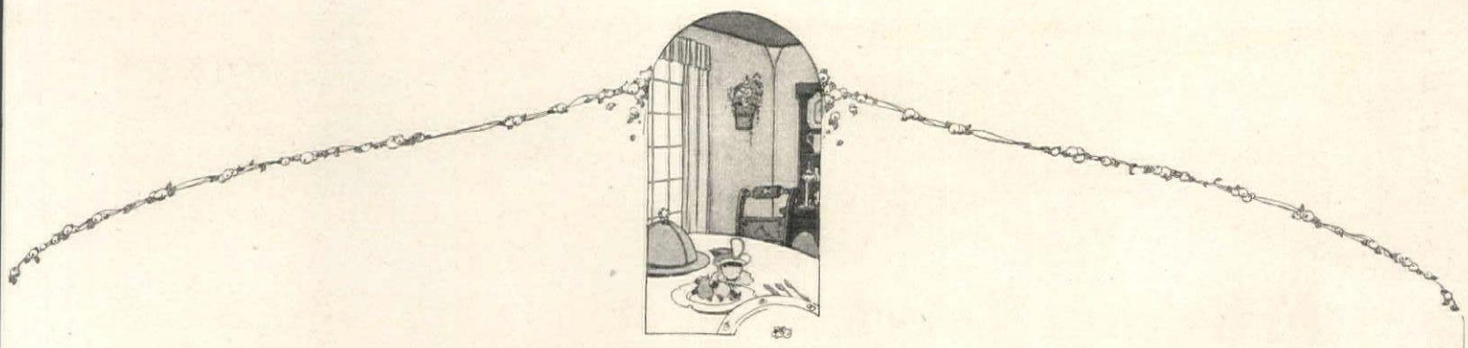

House & Garden

CONDÉ NAST, *Publisher*
RICHARDSON WRIGHT, *Editor*

THE SCHOOL OF HOUSE & GARDEN

THE first six issues of HOUSE & GARDEN are a gradual procession from the inside of the house to the outside.

In January, furniture for the house; in February we build the house; in March we plan the garden; in April decoration is talked about; May finds us considering furnishings for the summer; and June takes us out of doors and we see how to furnish the garden.

July turns to small houses and August to household equipment. By September we go indoors for autumn furnishing and October brings Indian Summer and Fall Planting. By November, with winter pretty well under way, we have time to stay indoors again and think about house planning. December brings us the Christmas house —and the year is completed.

In these twelve issues a reader is able to acquire a comprehensive knowledge of all the things that go toward the making, maintenance and enjoyment of a house and its grounds.

You go to school for a year's course in inspiration and practical knowledge. The classes are big and the teachers many. People come back to this school year after year. There must be a reason. Perhaps some of that reason can be found in the attractive plans made for the June number. June is sufficient, although we could also talk of July and August.

Hollow tile for steps and path— a view from the June issue

June is the garden furnishing issue. It considers the use of statuary in the garden—as explained by a well-known landscape architect. It considers garden benches and summer-houses and tea in a garden to delight the hostess, and old gardening books for the collector and bird cages and flower baskets for the garden and gardens large and small. A whole course in landscaping in one issue!

There are also three delightful houses—a remodeled farmhouse, home of a prominent architect, a small English country house, and a remarkable example of a town-and-country house for a small city.

The collector will be interested in the history of the highboy, and the lover of pets in the remarkable pictures of cats. The household manager will find valuable information in the article on ironing machinery and the decorator in the Little Portfolio and the designs for the completion of hallways.

And so it goes—a constant and delightful course in all those things that make and keep a home beautiful. This is the school of HOUSE & GARDEN.

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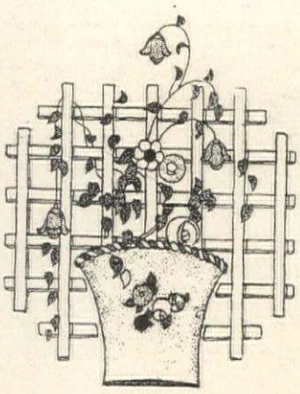
Gillies

A REVOLUTIONARY HOME RESTORED

The original part of this house—the middle door and the section to the left — was once the home of General Green, a Revolutionary patriot. In its remodeled form, enlarged and modernized, it is the home of Mr. and Mrs. Arthur Hudson Marks and is at Yorktown Heights, N. Y. The house is shingled and painted white in true Colonial style. A valuable addition is the planting of the grounds and the creating of a pond with a rough stone spillway flanked by large vases. Andrews, Rantoul & Jones, architects. O. C. Simons & Co. were the landscape architects



LIVING COMFORTABLY OUT OF DOORS

This Can Be Attained By Selecting from the Gamut of Wicker, Reed, Rattan, Painted and Iron Furniture and the Varieties of Crisp, Cool Hanging Fabrics

AGNES FOSTER WRIGHT

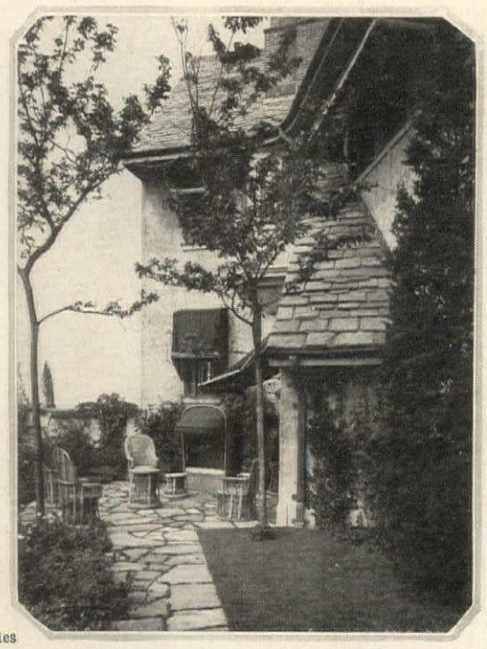
THE real adventure of an Interior Decorator's life is when she picks up a porch o do. As in spring a young man's fancy urns to thoughts of love, so does every decrator's turn to thoughts of porches. It may e a wide open porch, for dancing and teas and ig family socials, or it may be a tiny breakast porch for two, where the breakfast table s turned into a card table for two of an eveing. The sedate realm of indoor winter velets, damasks and heavy carpeting is left beind and the porch, with all its limitless posbilities, comes into one's hands.

A porch should look as though it had been one with a flip of the hand and a snap of he fingers, so light and fresh and crisp should be. Of course, it couldn't possibly be done hat way, nothing orth while is, but ll the bothers and orries and "mehanics of the job" hould be hidden.

I find that chilren give one quite n inspiration for orches, not only heir light, fresh reeziness, their hiny eyes, their rosy heeks and sunshiny air, but their dresss suggest coverings nd curtains and rimmings. Keep the mage of a child in he background of our mind, and a resh, comfortable leasant porch is ure to be the outome.

Wicker or reed is enerally the foundation for all porch urnishing. There is ow on the market a ariety of willow, eed and rattan furiture, which we roup under the ame of wicker. Each variety has its ood points.

The closely woven eed has a more ressy appearance, and many colors can be combined in its painting.



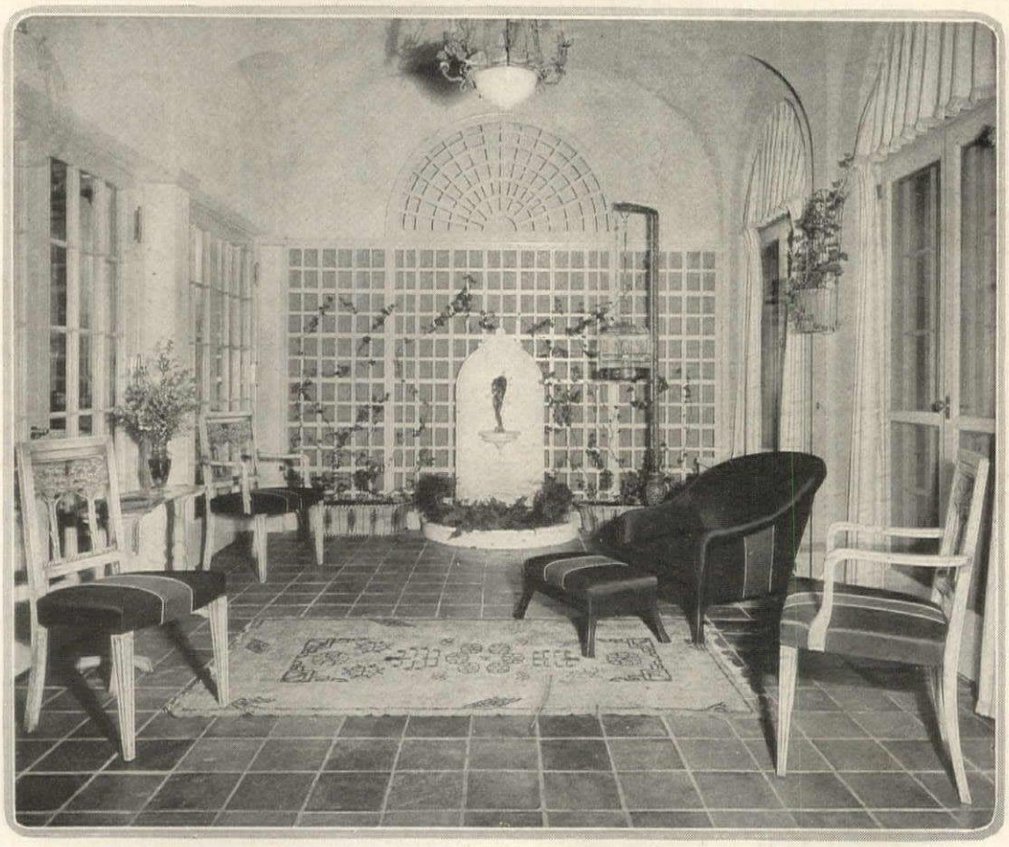
Rattan has been used successfully on the terrace of this country house, where it harmonizes both with the garden and the house. Cross & Cross, architects

Gillies

The stick-willow is heavy, does not squeak and, as it does not chip, withstands wear. This stick-willow or Swiss reed, as it is sometimes called, is made up into unusual and charming shapes and is excellent for rough, semi-outdoor use.

Regulation willow is inexpensive and comes in a great variety of stock sizes, shapes and colorings. There is always a large importation of Canton cane furniture, with black motifs, which has a certain Oriental charm in it, both in shape and texture. From the Philippines there is imported this same style cane. It is exceedingly light and combined with Japanese pottery jardinieres and lamp bases, it makes a good furniture for small porches. It requires no seat or back cushions as it has a lot of give to it. Of course, a few incidental pillows help the effect and comfort as well.

Cream walls, Italian chairs and a lounging chair in black, Venetian red and coffee help create the atmosphere of this porch. Agnes Foster Wright, decorator



Harting

French cane garden furniture is interesting in that the reeds are enameled with the color baked on before it is made up. The effect of the weaving is very charming, and there is a certain sparkle to the colors. The prettiest combination is a dark marine blue and strong daffodil yellow.

Wicker is comparatively inexpensive, light, easy to move about, and can be redone at no great expense. I do not think wicker should ever be used without either staining or enameling. We might just as well have our furniture in the raw wood stage. It looks unfinished and cheap. Also it shows the dirt and does not

Mattie Edwards Hewitt

Glass windows enclose this all-year porch. The ceiling is coved and covered with lattice. Over the radiators are built flower shelves. The floor is of brick laid in a herringbone pattern and the furniture is painted

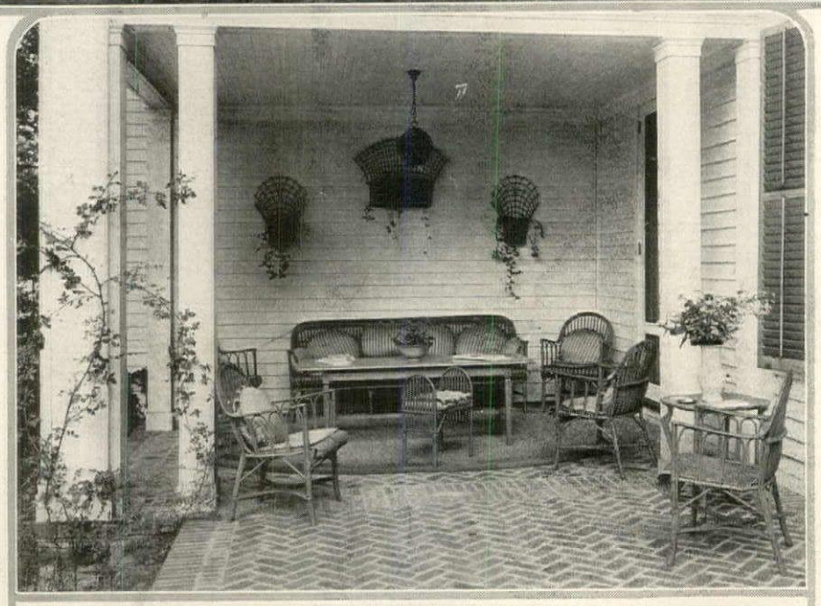
Swiss reed has been used on the covered end of this terrace. With it is included a long, low painted table for magazines and books. An oval fibre rug is on the paved floor Agnes Foster Wright, decorator

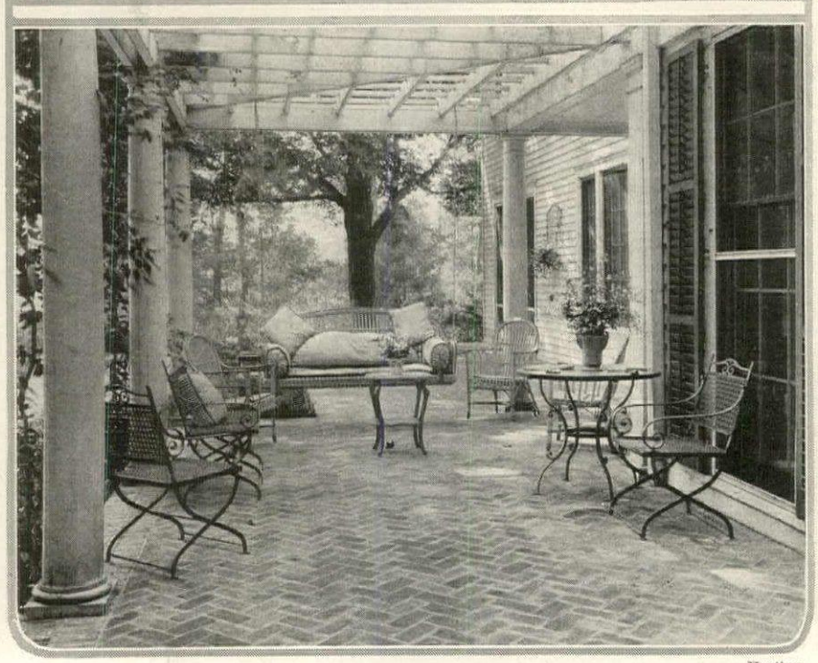
clean well. If wicker is stained only, it never has the nice finished look that enamel gives it. Also the colors are limited. Good wicker should be enameled. Enameled means painted with a high gloss. If a flat, dull, rough-surface finish is used it shows the dirt and the rub of hands. The color of the wicker generally depends upon the curtaining and cushioning.

Curtaining

I always feel that a porch curtaining which has a beautiful near garden view, should have plain toned, almost colorless curtains. One's eyes should not be distracted by the multitude of colors in the curtains but by the play of color in the garden beyond. At the mountains or by the sea a flowered cretonne seems more in place. The distant view is not obstructed by the gayness of the curtains. On the whole, it is safer to use a plain window drapery and a figured upholstery for most porches. Flowered glazed chintz roller shades can also be used. Pulled up high enough not to interfere with the view beyond, they give a nice splotch of color on the gray days as well as on bright days and at night. Plain draperies can be used with these shades.

From the colors of the cretonne or chintz select one for the wicker. An excellent combination is cranberry red with Chinese blue plain linen cushions edged with short red fringe. Use with this Chinese yellow lamp bases and shades of tiny yellow and red diamond pattern parchment. Keep the floor taupe or tête-de-nègre and on the walls use charred lattice, treated in the Japanese fashion. This makes an excellent background for the brilliant colorings.





Harting

Wicker Shapes

Besides the variation of color that may be had by painting wicker, there are almost limitless possibilities in shapes. One can always choose from the assortment shown and have the chairs made deeper and wider or hooded, or with arm rests and the settees can be made any length or depth with the backs at any height. Very often we find that we get too level a line by using several wicker chairs of one style. This may be varied by having a double seat made with a very high back, like a "love" seat. As this is usually a wall piece, it is well to have it high. Then there is a great variety of charm-

(*Continued on page* 108)

With the Swiss reed, on another porch, wrought iron furniture is used. The round table has a marbleized top. The combination is light and pleasing. Agnes Foster Wright, decorator

Enameled wicker, well upholstered with a gay fabric and used with two painted gate-leg tables, gives this covered terrace a dignified atmosphere of comfort and real usefulness

Northend

(Below) Italian chairs are suitable for the porch. A wrought iron plant stand and coffee table would also be decorative and useful. Agnes Foster Wright, decorator

Tebbs

Light weight wrought iron furniture with cane seats and backs can be used on the terrace. The table may have either a black glass or a marbleized wooden top. Agnes Foster Wright, decorator

(Center) The Southern Colonial type of porch is often best furnished with painted cottage pieces. On this porch fibre mats are laid over the stone floor. Peabody, Wilson & Brown, architects

Hewitt

The doorways of the house repeat the arched entrances, giving this porch a pleasing balance. Walls are rough cast and the floor is red tile. Wooden and willow furniture is used. Cross & Cross, architects

USING ROSES AS SHRUBS

There Is No Need to Limit the Shrubbery Plantings to the Conventional Forms Such as Spirea and Deutzia, for Some of the Roses Are Admirable for This Purpose

J. HORACE McFARLAND

WHILE it is true that the word "rose" uttered in the hearing of any average outdoor American connotes the familiar fragrant flowers of a James Whitcomb Riley "day in June", it is also true that if called upon to describe the rose, that same average outdoor American, who would be thinking principally of these same June roses and the everblooming roses, would not visualize them in any satisfactory form of plant.

Our outdoor American knows that the lilac is a shrub, beautiful and fragrant in early spring; that the spireas and the deutzias and hydrangeas are similarly shrubs, distinctively fine when in flower and sufficiently attractive in form when not in flower to be given a place.

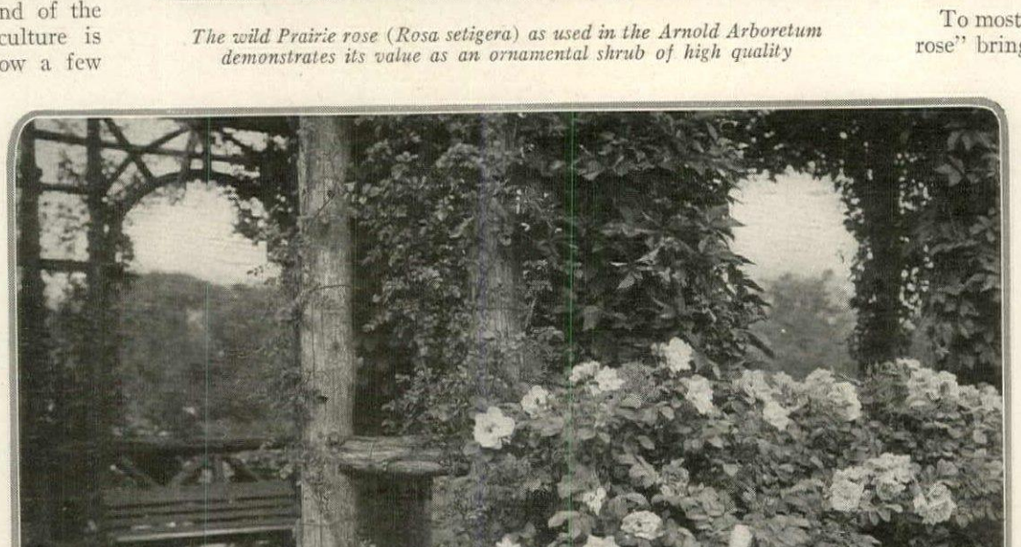
Customary Conceptions

But the rose as he conceives it is just a flower, and not a shrub. It is evidenced in straggly bushes, glorified at times by the loveliest flowers in the world, but painfully likely to be disreputable much of the year. If it is the June rose, miscalled "hybrid perpetual" in rose terminology, he knows that it usually has long and bare legs, so that its thorny extent is rather a disagreeable feature of the garden from the end of the June burst until, if culture is proper, there may follow a few straggling but exceedingly welcome blooms in the fall. If he thinks of the fragrant but tender tea roses, of the hybrid tea roses of varied and wonderful colors, he remembers them with pain in so far as the average plant is concerned, because of its disposition much of the year to have mildewed foliage, or foliage diseased by "black-spot", or no foliage at all.

Roses in Borders

Garden writers have usually advised the amateur that roses must be planted in beds by themselves, both because they were no attractive and—it was believed—would not flourish in the hardy borders which are the joy of the modern gardener.

The wild Prairie rose (Rosa setigera) as used in the Arnold Arboretum demonstrates its value as an ornamental shrub of high quality



The Rugosa hybrid roses are hardy and especially adaptable as shrubs of various sizes

Yet there are roses that do admirable duty as shrubs, taking place in the hardy border with the forsythias, the mock oranges, of deciduous character; the rhododendrons, the laurels, that carry foliage the year around, and with the smaller distinctively evergreen coniferous plants in varied forms.

A distinguished landscape architect wrote for the 1916 American Rose Annual these words: "When I tell people that I propose to plant roses near the house or along the drives, it is often hard to make them see what I mean, for roses are to most people objects for personal adornment or for table embellishment." Then this landscape worker, Mr. Charles Downing Lay, proceeds to develop his idea by discussing the summer and winter beauty of "the common roses of the thickets, which have mostly been neglected by the rosarian and the hybridizer, and which retain the simple delicacy of single flowers, together with the rugged constitution which means thrifty growth and pleasing foliage."

Good Wild Varieties

To most of us, the words "wild rose" bring to mind a few straggly blooms which have been left along the highway because the road supervisor has not recently been busy with his destructive scythe. To some fortunate individuals the wild rose of the Eastern States, *Rosa setigera*, also called the Prairie rose, brings to mind the glorious development in the Arnold Arboretum, where great masses of these and other good shrub roses make the roadways lovely in June and attractive all the rest of the year. We also think with pleasure—those of us who have followed the landscape and garden shrubbery use of the rose as exemplified in the Arnold Arboretum and also in Franklin Park, Boston, as well as to

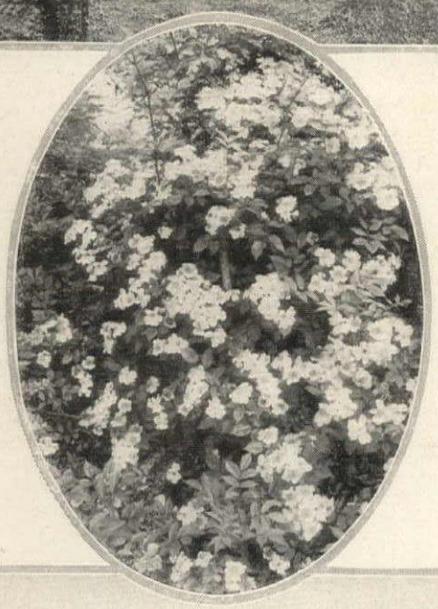
certain extent in ighland Park, ochester—of the ild roses of other nds which take ndly to American nditions.

Oriental Varieties

It is due to the isfortune that merica's ornamen- l shrubs came first om Europe, the cli- ate of which does t run with the rug- d weather of east- n America, that we long missed many the good things ailable to us from stern Asia, includ- g Japan, West hina, and even the rders of far Tibet, ong the Himalayas. me of these fine ings have grad- lly worked their ay into American rdens to vast ad- ntage. The wild ses of Japan and hina have pleased ose who think of ses other than in ds that are dis- putable at least part of every growing season d invisible under protective covering during e winter months. It is, indeed, these winter onths when the grace and color of the twigs d the brightness and beauty of the fruits ake some of these wild roses not only desir- le to look at, but almost life itself to the inter birds.

The various forms of the Scotch rose, botan- ally known as *Rosa spinosissima,* are shrubs interesting beauty and grace. Their foliage mes early in the spring, is beautifully green, and generally immune from mildew and insect attacks, is early crowned with a cloud of lovely white flowers, and when these have passed remains in full green beauty until frost finishes the show. The *altaica* form of *Rosa spinosissima* has been called the Northern Cherokee rose, and is of the utmost consequence as a potential garden object. It comes from the Altai mountains, in Siberia, which is far enough from Scotland! At Professor Sargent's lovely home garden in Brookline this same rose has been known as the *grandiflora* form of *Rosa spinosissima,* and its large flowers, gracefully displayed, make it an object of note.

Climbing roses trained to four-foot posts, and pruned to short spurs, make effective garden displays



The Cathayensis variety of Multiflora rose is from West China. It may be easily trained to grow as a shrub

Rosa Multiflora

The story of the Crimson Rambler rose, which was the forerunner of the better climbing roses now coming to dominate American gardens, is an interesting one which I have not space to tell. I must speak of its primary Chinese form, *Rosa multiflora,* var. *Cathayensis,* which produces long shoots, singularly flexible and adapted to drape themselves over any rugged support, remaining attractive the whole season, and extraordinarily lovely when covered in June with the masses of rich pink flowers surrounding the clusters of yellow stamens. This

(*Continued on page* 100)

r roadside plant- g, or in the wide rden border, the panese Multiflora se is strikingly effective

A COMMENTARY ON FIVE LINES

IN one of his poems Matthew Arnold writes—

"Is it so small a thing

To have enjoy'd the sun. . . .?"

Then he goes on to say that this benefit from the high gods is not to be scorned nor bartered for some promise of future bliss. To have enjoyed the sun is a tremendous experience, fraught with vast potentialities for delight and the healing of many ills.

Because they have so much of it, people who live in the country may not appreciate sunlight. Because they know it more by hearsay than by actual experience, people who live in the city either take the sun as a matter of course, a thing too obvious to think about, or else they forget it altogether. Once on a day people worshipped the sun. It would help us all—country folk and city dwellers alike—if we acquired some of that respect for sunlight.

Scientists may say this or that about the sun, they may agree or disagree with Einstein's theory of light, but the common, everyday people are satisfied with the simple fact that sunlight is healing, that it breeds life, that it is the source of much beauty. These things suffice — the warmth of the sun on a body tired and wracked with a city's nervous energy, the drawing up of seedling and blossom to the light, the splashes of color and shade on a façade or across a lawn. These are not to be despised. It is no small thing to have enjoyed the sun.

THE next line of the poem says that it is no small thing

"To have lived light in the spring."

Which makes us believe that, for all his dour countenance, dislike of America and disbelief in miracles, Matthew Arnold was quite a human being. He evidently was human enough to have enjoyed the lassitude of spring fever. Or perhaps he lived through many such winters as we have just had.

People who used to boast about the winters they had when they were boys have become singularly silent after this winter. It has been one of the heaviest. It has been very hard on human beings. We owe it to ourselves to live lightly this spring.

Living lightly can be interpreted in so many different ways that perhaps we had better look into it. It can't mean that we should all lay off and do nothing. It can't mean that the whole country should suddenly dodge its responsibilities.

Living lightly means to live with those things that come from the light.

The growth of green things comes from the light. We should live with them this spring. We should spend more time in the garden and in the sun.

Simple elements, naturally combined, make up good architecture—the shingled wall, the ruddy brick, the unyielding wrought iron, the arch and its keystone, the fan light, the paneling of a door. Aymar Embury II and Lewis E. Welsh were the architects of this example

Being open and natural and happy of heart are also children of the light. These things we find in a garden. For only in the immediate presence of nature can we be wholly natural. The touch of the soil on the hands and the warmth of the sun on the back have a way of purging us of our futilities and pose. They remove the strange restrictions that society puts upon us and leave us light hearted. They make the crooked things in our mind straight and the rough places plain.

Good, honest perspiration is also a product of the light. If we are to believe the statistics of manufacturers and such, the world needs perspiration very badly. Labor has been so busy talking about its rights that it has forgotten to labor, and having forgotten to labor, it has not known the cleansing of honest perspiration. Work, then, is a product of the light. To live lightly in the spring is to work until the beads appear on the brow and the body glows with heat. This, also, is to be found in the garden.

NOW the third line in that verse asks if it is so small a thing

"To have loved, to have thought, to have done."

This may seem a fine trilogy of glittering generalities. And yet, whe you come to think of it, those three things compose the whole of a li that is lived in the sun.

The sun warms the cockles of the heart and breeds the gentlene where love springs. It searches out the dark places, so that we loo beyond the obvious superficialities of life and penetrate to its deep meanings. The sun also energizes us to accomplish things that, l night, seemed only the unattainable phantoms of a dream.

Some people may be capable of accomplishing all three within tl limits of a paved city street. They are rare. The average mortal wi find better inspiration for them in a garden. No one can help lea the tender plant to fruition without acquiring the merit of that tende ness himself and the love that springs from it. No man can behol the miracle that is in the yearly resurrection of the seed without bein quickened to wonder and belief. N man can catch the energy of a garden life without sharing its vitality—tl determined up-thrust of tender blad through the surmounting earth, tl yielding to rain and wind, the fin triumph in blossom and fruit.

AND the last line of the stanza wan to know if it is a small thin

"To have advanced true friends, an beat down baffling foes."

Not at all. But before you do eithe you must know which is friend an which foe.

We have had four years of advancin friends and beating down foes. W have gotten so used to fighting th every time we see a head we itch to h it. We call those who want to do tl same our friends, whether they are tru friends or not. Now it is about tin we gave this some serious thought. A all our friends true friends? Are a our apparent foes true foes? Haven we just been striking right and left, v American people, swatting the oth fellow over the head with Prohibitio and making friends with Anti-Re legislation in a blind belief that the things are to our ultimate interests Perhaps we might learn a little wisdo from the gardener.

One of the peculiar traits of a ma or woman who really works in a gard and loves it is a very definite know edge of what is friend and what is fo He differentiates between the worm th keeps the loam open and the worm th cuts the roots of plants. He know weeds from flowers, and understan that in plucking out weeds he manag to cultivate his garden. He kno when too much or too little rain is deadly. These things he lea by actual contact with both friend and foe. The gardener does work on theory, he does not permit violent prejudices to becloud h work, he seeks out each kind and acts accordingly—advancing tr friends and beating down baffling foes.

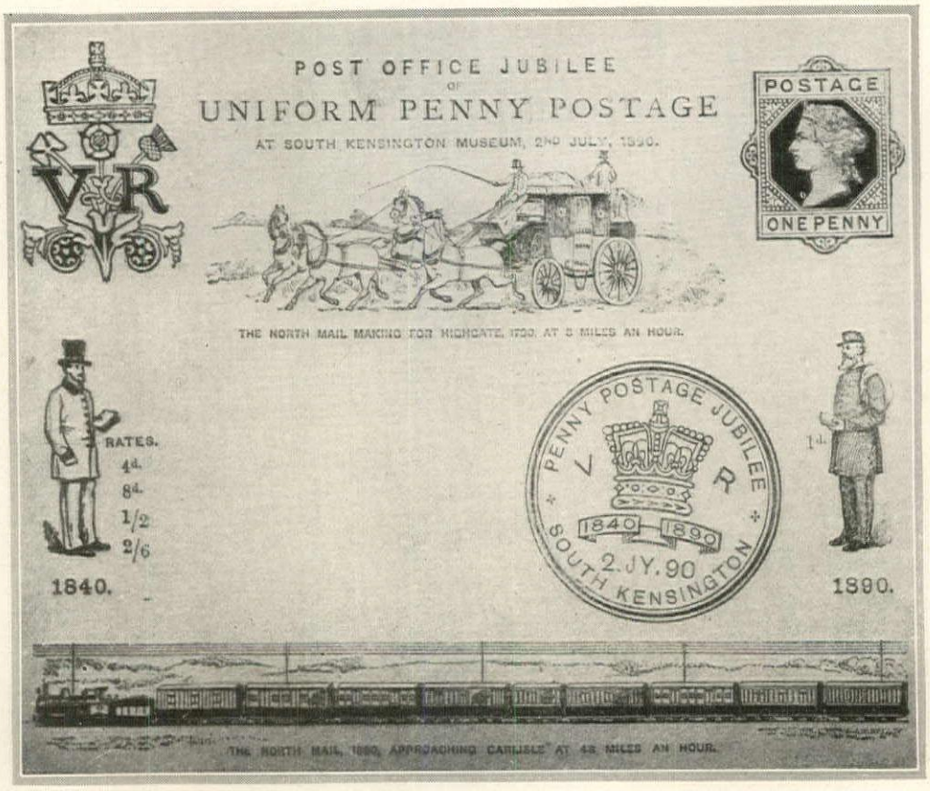
Such wisdom is a product of the light—light that shows up things in their true values. And we sorely need this wisdom of tr values. It will give vitality to the arid ritual of our lives. Go into t garden and sit at the feet of those masters who enjoy the sun and li with the children of light. They have attained wisdom.

"Is it so small a thing
To have enjoy'd the sun,
To have lived light in the spring;
To have loved, to have thought, to have done;
To have advanced true friends, and beat down baffling foes?

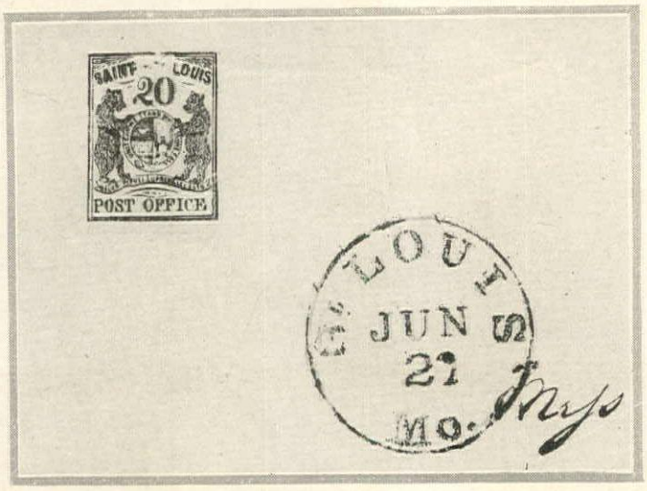
Gillies

THE GARDEN FRONT

Every house has two sides—one to face the world with and the other for the garden that we love. The public front is formal; the garden front should be informal. One approaches it without hindrance. The house comes down to the grounds and the grounds extend from it as a natural step in an orderly progress. This close relation between the house and grounds on the garden front is seen in the home of Louis J. Snyder at Rye, N. Y. Aymar Embury II and Lewis E. Welsh, associate architects

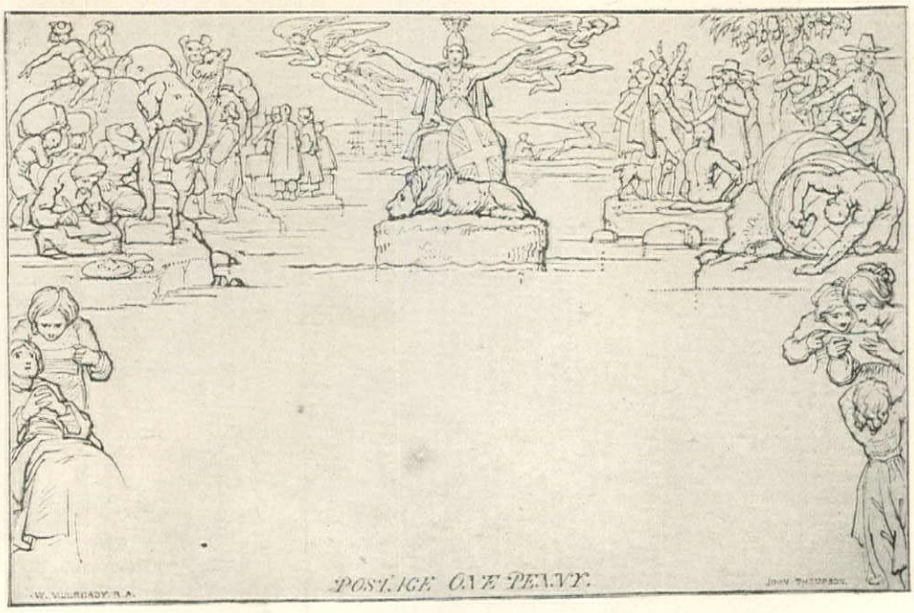


The jubilee envelope, issued by Great Britain to commemorate the fiftieth anniversary of the advent of the postage stamp, shows the mail coach in 1840 *and the train in* 1890, *the date of the issue*



Few collectors can ever hope to possess the twenty cent stamp of the St. Louis postmaster issued in 1845, *and of which barely a dozen are known to exist at the present time*

Reading from the top down, we have a Chinese Empire stamp showing the Temple of Heaven, the Brazilian stamp picturing the liberator of America which includes the smallest known engraved portrait of Washington, the Polish Republic stamp with Paderewski, the musician turned statesmen, and finally an Hungarian issue under the Bolshevik regime with a portrait of Dozsa



The top stamp is the Swiss issue to commemorate peace, the second is an example of a scenic stamp, a Malta, one farthing, showing the Harbor of Valetta. The Egyptian pictures the pylon of the Temple of Karnak at Luxor and the Hungarian Bolshevik has a portrait of Karl Marx

In the so-called Mulready envelope of 1840 *Britannia is represented despatching her messengers to all parts of the world—North, East, South and West. At the bottom the recipients of the mail are pictured anxiously scanning the letters*

MERCURY'S PRINT COLLECTION

The Postage Stamp Has An Appeal To Those Who Prefer To Ride Their Hobbies At Home

GARDNER TEALL

N Romeo and Juliet, you will remember, Romeo says to Balthasar, "Get me ink and per, and hire post-horses."

What cumbersome old times those were! Today we stick a little stamp on the corner a letter, drop it in the post box, and that's there is to it! But in Romeo's day the stage stamp had not been invented; it is an ect of but recent devising.

Robert Louis Stevenson, writing of his old me in Colington, and of those generations t had gone thence into the world, said "the e of the earth was peppered with the children of the manse and letters with outlandish mps became familiar to the local postman."

Of course, Stevenson was quite forgetting that this could be, since postage mps were not inted until the year 40, only ten years fore he himself me into the world.

1840

Before 1840 a Penny Post system had en inaugurated by illiam Dockwra as back as 1680, and mark was used on h letters as were ried by public post, nothing at all in order of adhesive el such as the 1840 enny Black". In 18th Century a nking device representing the arms of stile and Leon was ed on official correspondence in Spain. Letter sheets bearing the colorless embossed device of a stboy on a galloping horse were used in rdinia early in the th Century and are own to collectors. owever, the Sardinian government rely conveyed letters so marked, and ither collected nor made delivery of m after they reached their main office destination. Thus the postboy device ould be regarded as a tax-mark and not a postage stamp.

To Rowland Hill (afterwards knighted) ust fall the honor of inventing the adsive label, which label—the engraved enny black" postage stamp bearing the rtrait of the young Queen Victoria—s the "grandmother" of all postage mps. The design of this first postage mp was after a medal by William yon, and Corbould and Heath were the gravers. This is one of the most beautiof postage stamps, although so much ust necessarily be lost in a photographic reproduction that the illustration does not indicate the loveliness of the original.

Simultaneously with the sale of the "Penny Blacks" a special envelope and also a stamped cover were issued. William Mulready, R. A., designed the envelope and John Thompson, the eminent wood-engraver, engraved it. What stamp collector does not recall with tenderness his first yearning to possess one of these famous "Mulready Envelopes"!

Rare stamps approximate rare porcelains and other antiques in market value. The ten cent stamp of the Baltimore postmaster—shown above—changed hands a number of years ago at a price running well into the thousands. Below this is pictured an envelope bearing the world's first postage stamp—the "Penny Black" of Great Britain, issued in 1840. It is more beautiful in design and execution than many of its successors of the present day. To left and right are issues commemorating the Jubilee of the Kingdom of Italy

To the left, a Russian Bolshevik; to the right, a Portuguese stamp which has a prayer on the back, and below, the Barbados commemorative issue with the Olive Blossom

The Collectors

But it is not intended here to give a history of the post, nor yet to present an outline of the history of postage stamps. Instead, let us be like a David, ready to fling the rock of faith in stamp collecting straight at the temples of those philistines who roar their sarcasms at stamp collectors and challenge the intelligence of those who profess to find joy in the pursuit of the love of these things.

There are, I am quite willing to admit, those who collect stamps in an extraordinary manner—from my point of view, persons, who, preying on the frailties of the philatelist—for so the stamp collector nominates himself—collect merely as an investment, who can never disassociate the thought of dollars and cents from their philatelic acquisitions, and who are eager to offer them upon the altar of Mammon

(*Continued on page* 112)

COLOR EFFECTS WITH MAY-FLOWERING TULIP

Harmonious Combinations of Tones Selected from the Many Varieties Which You Can Grow in Your Own Garden

ELIZABETH LEONARD STRANG

TO achieve an effect from the bewildering number of tulip varieties cataloged—and not infrequently being obliged to turn a blind eye upon some of the more amazing descriptions appended thereto—makes the solution of a Chinese puzzle as exhilarating as filling in the missing letters in N——Y——. Color schemes fail to work out according to specifications; tints become disloyal, colors traitorous. Of course, each individual has ideas of her own as to what constitutes color, so that mauve, purple, violet, cerise and the like do not always register similarly upon the inward eyes of different individuals. Consequently, mistakes will occur unless the flowers are seen in juxtaposition, for memory is treacherous where the harmony of slightly varying tones is concerned.

The groups herewith outlined were worked out from a collection of cut tulips. They are not by any means the only possible combinations, but by following the general scheme of classification one will avoid unrestful or belligerent color clashes. To simplify matters, certain sy bols are used: * means Ext Fine; C, Cottage; D, D win; B, Breeder, and S Species. The approxima prices given are for ten bull

Combination A—Violets, purp and clear, soft yellow.

*C—Moonlight: clear, soft yellow, long pointed blossom ..... $
D—Gryphus: deep pansy purple ..... 1.
D—La Tristesse: lovely violet, no pinkish cast, ashy edge .....
D—Bleu Aimable: warm pinky violet, smaller flowers than others in the group ..... 1.

In the following group t first three would make excellent purple and go effect. The last two give li and variety. The effect somewhat somber in the ga den and should be used wi plenty of very pale yello *Iris flavescens* or white ar bis. All the delicacy of t effect is destroyed, howeve if you use a deep yellow li *Fulgens lutea maxima.*

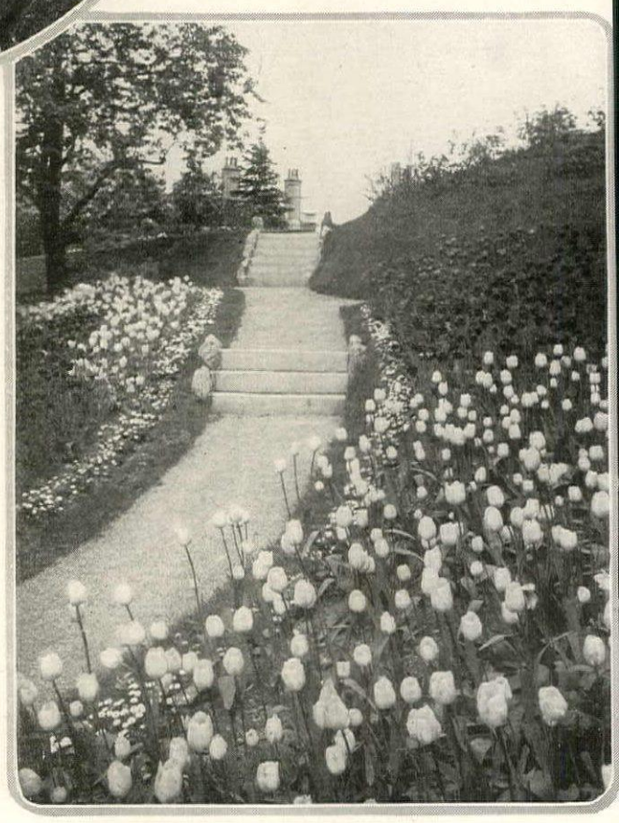
Combination B

C—*Fulgens lutea pallida,* syn. Solfatara: pale straw yellow, reflexed petals... $
B—Chestnut: slender, chestnut brown, or mahogany-wine color, purplish bloom inside .....

The old-fashioned tulips have been far surpassed by the modern Darwin and Cottage types, which are taller and more varied. Massed planting is the best

May-flowering tulips offer a wide range of color. Many effective schemes can be worked out from the combinations given in this article

A good example of informal tulip planting along a walk. Some low-growing flowering plant should be used to border the beds and give contrast



-Andre Doria: arge and full, imilar to Chestnut ....$ .65
—Marconi: mmense violet purple-maroon, ighter in tone han the two preceding..... .70
-Madras: an ffect of helio- rope and gold, escribed as olden bronze, ot so large as preceding..... 1.00
-Cardinal Manning: rosy eliotrope, de- cribed as dull vine red but ies in perfect- y with this roup, as would ot be evident rom the de- cription..... .60

Combination C
other purple and gold group
-Fulgens lutea maxima: deep olden yellow.$ .80
-Turenne: righter, more olden helio- rope than Madras, con- aining some ink; makes ossible the use f a deeper yel- w in combi- ation 1.50
-George Maw: dark red-purple.....
-Philippe de Commines: dark purple, con- aining still more red..... .65

n these three groups the yellows really monize with the purples chosen. It is easy get too much yellow in such groups. The portion of yellow to purple should be not ater than one to three or one to five. e bulbs may be distributed in drifts ng a border, using ten or a dozen of each iety. If the garden is small each variety be placed in a clump, or round group. each case the yellow flowers must be efully placed at al points.

Next in the tran- on is a general ct of violet and iotrope spark- g with gold, an rancing combi- ion of soft neu- tones but one in the least nber. From light lark they are as ows:

Combination D
Queen Alex- ndra: rather nall, canary ellow flushed eddish helio- rope on tips.$ .55
-Jaune d' euf: large ointed, helio- rope with yel- w edge..... .60
-Bronze ueen: golden uff overlaid d rose..... .85
-Paladin: ep old-rose avender, dged with olden flush.. 4.00

Clara Butt is one of the Darwin type, a strong-growing sort with large flowers of clear pink tinted with salmon-rose, and with a blue base and white halo. Here it is well used with pansies scattered through the bed

*D—Remembrance: large satiny heliotrope inadequately described as slaty lilac.....$0.80
*D—Zulu: pointed, deep pansy purple, almost black 1.00
B—Louis XIV: dark violet edged bronze, darker than the preceding..... 4.25

The next group is more reddish in its general tone, giving the effect of coppery gold, yet blending perfectly with Group D and affording a transition between that and Group F.

Combination E

B—Golden Bronze: medium sized, gold flushed heliotrope, inside mahogany brown.....$1.30
B—Prince of Orange: smaller, redder gold, described as terra-cotta edged orange yellow .....$ .60
B—Goldfinch: medium sized, more neutral as to coloring but still tawny, described as golden brown with lilac flush 3.40
B—Sabrina: medium sized, similar in effect but purpler and more intense, described as coffee brown, edged light brown ..... .65
B—Chestnut: slender, mahogany purple, described as chestnut brown ..... .70

Now comes the fiery climax of all the groups, the nearest we have in the vari-colored tones to a true orange. So subtly are their colors blended with gold and old-rose with sometimes a bloom of violet that they can be used as a transition between the warm brown violets and coppery reds of the two preceding groups and the intense rose (so-called reds) of the deepest of the Darwins. They should, however, if placed in the same line of vision with the clear cool pinks and lavenders, have some of Groups E and G as a transition, or war will result.

Combination F

*C—Orange King: very warm, glistening deep orange shaded old-rose.....$ .65
*B—Lucifer: deep orange with rosy bloom.... 1.60
B—Mon Tresor: short, warm Indian red with coppery orange tone at edges ..... .70
*B—Panorama: like Mon Tresor, but more coppery, described deep orange shaded mahogany; extra large and brilliant 1.50

Next come the most intense cherry reds to be found in all the May-flowering tulips. These need Orange King, Lucifer, or Panorama to blend them with yellow: to tie them to the lighter pinks of Group L, there should be inserted Group H.

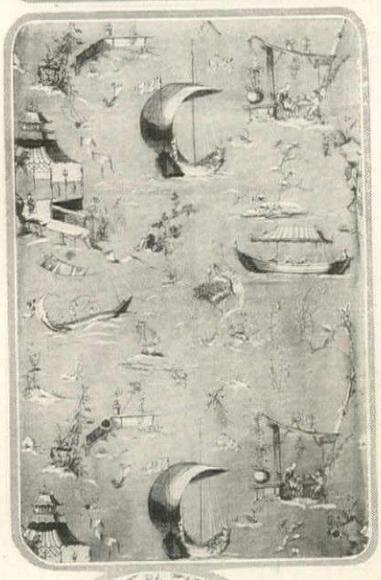
(*Cont'd on p.* 80)

Tulips against a background of evergreens and lilacs—an effective setting

Hewitt

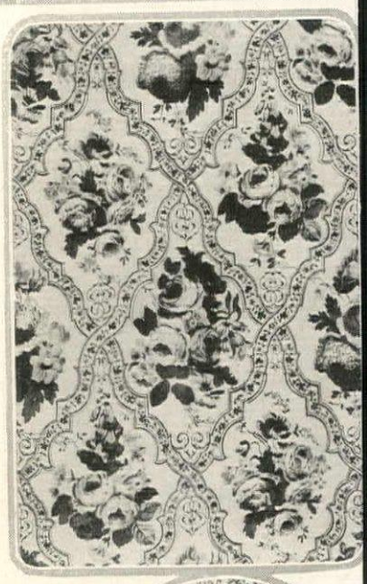
Chintz slip covers silhouette well against painted walls. The chintz used here has a deep yellow ground and mauve and rose Colonial flowers. Cushions are rose satin. Decorations by Miss Cummings

SPRING CHINTZES



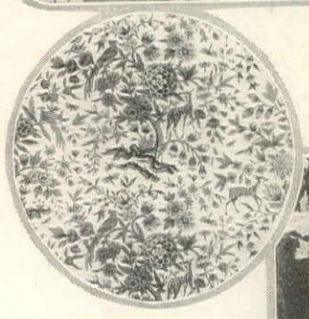
(Left) Cretonne of gray and white boats on a Chinese blue ground. 36" wide. $1.25 a yard

(Right) Glazed chintz with rose, yellow, orchid, blue and green flowers. 25". $2.50 a yard



Raspberry latticed stripe glazed chintz on white. 25". $3.20

Cream French linen with rose and blue flowers. 31". $3.50



Rose, old blue and mauve on a cream ground. 31". $2.25

Toile de Jouy light Delft blue scene on citron yellow. 34" wide. $3.25

Red, black, tannish yellow and blue. 54" wide. $5.85

Nosegays and medallions on a French gray ground. 36". $3.25

Behind the house lie the gardens and the pool. Evergreen specimens have been used for accent points and groups of them at the pool corners. Flowers in beds range down both sides of the garden. From this point one can see the rambling character of the house and the varying roofs and chimneys that etch its skylines

A REMODELED COTSWOLD HOUSE

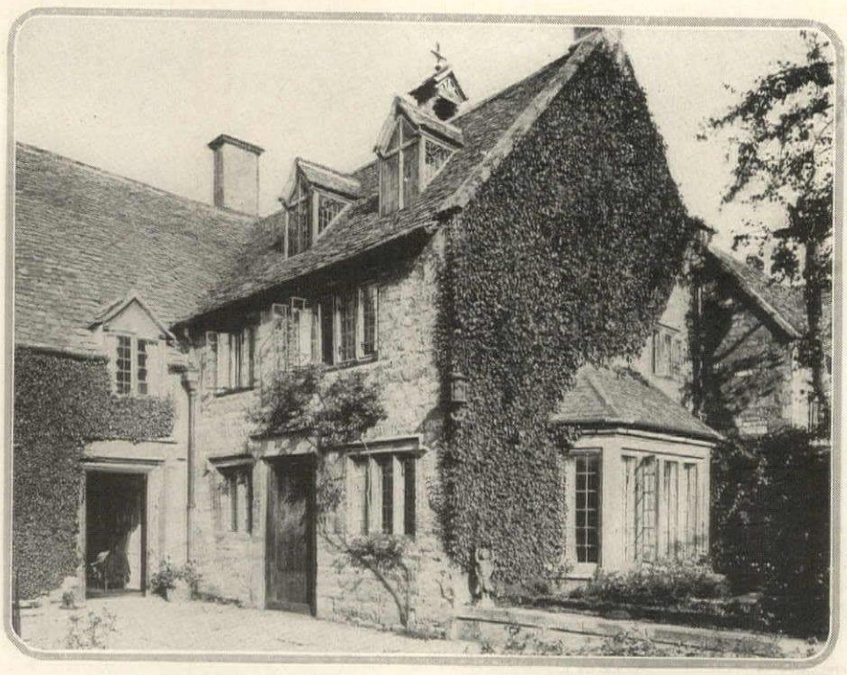
Court Farm, the English Home of A. F. de Navarro, in Worcestershire, Embodies Both Old Design and Modern Equipment. Andrew N. Prentice, Architect

H. D. EBERLEIN

COURT FARM, at Broadway in Worcestershire, is a singularly happy instance of architectural rejuvenation. It is an old body, or, to be strictly accurate, two old bodies, so rehabilitated that all the pristine charm attaching to ancient fabric has been scrupulously preserved while the needs imposed by modern conditions of life have been fully complied with. Furthermore, it is a thoroughly characteristic example of that type of Cotswold domestic building that flourished with so much vigor from the latter part of the 16th Century to the beginning of the 18th, imparting to the whole Cotswold region an architectural tone distinct from contemporary developments elsewhere in England.

Court Farm, as it now stands, consists of two old farmhouses at the edge of the village — Court Farm and Bell Farm—joined together to make one dwelling. The junction of these two houses into one necessitated not only the inevitable minor alterations within, but also, on the exterior, certain items of new construction as well as repairs and restorations here and there.

To engage in restorations to an old building, to say nothing of making additions thereto, is always something of a perilous process. "Restoration" is all too likely to spell "disfigurement" and "addition" to spell "destruction". Even when the amount of change is slight, it is often quite enough to spoil the buildings subjected to it and seriously to mar or even to destroy most of their original charm, unless the architect display consummate tact and a sympathetic knowledge of all the elements involved.

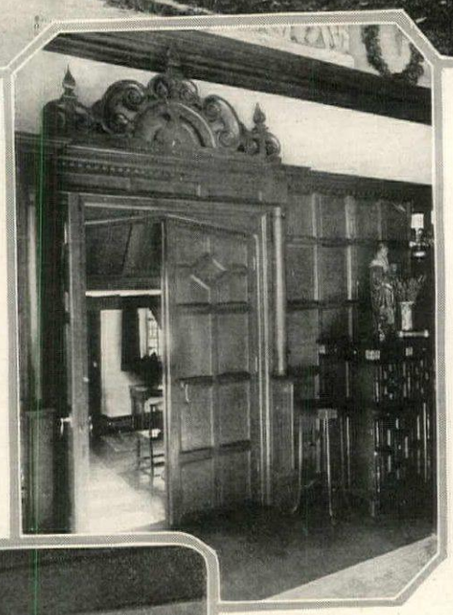


One of the old parts of the building was the chapel with its glass dormers, balanced rows of leaded casements and flagged courtyard

This judgment and sympathy Mr. Prentice has shown. He has dealt with the old fabric with reverent and appreciative hands. Fortunately, too, his efforts have been shared and his convictions intelligently concurred in by the master and mistress. In examining Court Farm, therefore, one cannot fail to be struck by the kindly methods that have resulted in a wholesome aspect of green and vigorous age, quite able to hold its own, in favor and in reason, against the clamors of mere modernity.

The golden age of the Cotswold style may be said to have lasted from about 1580 to 1700. Between

The old builders of the Cotswold seem to have had an intuitive appreciation of widths and heights. They were not diverted by eccentricity or the use of too much ornament. As is the custom, in that district, Court Farm is placed close to the road. It consists of two old farmhouses combined, restored and brought up to date with modern equipment. The simplicity of the architecture has been preserved



The door detail of the living room shows a fine old carving used for over-door and Jacobean paneling on each side. The shape of the door and its panelings are in period

Simplicity has also been preserved in the interiors. While remodeled to meet the requirements of modern living, they maintain the atmosphere established by the exterior of the house. Below is shown a corner of the living room with the door leading out into the garden. A double row of leaded casements is along the wall with a seat beneath. Across one end runs a gallery, its base beam carved with characteristic ornament

these years the best examples of this charming local type were built. It is only to be expected, of course, that variations in the style should have occurred, due both to the individual preferences of the craftsmen in the several towns and villages and also the infusion of fresh ideas in the matter of detail, from outside sources. Notwithstanding these minor diversities, however, which do but serve to give zest to our enjoyment, the farmhouses and cottages of this whole region are fundamentally of one genus and bear a striking and unmistakable family likeness one to another.

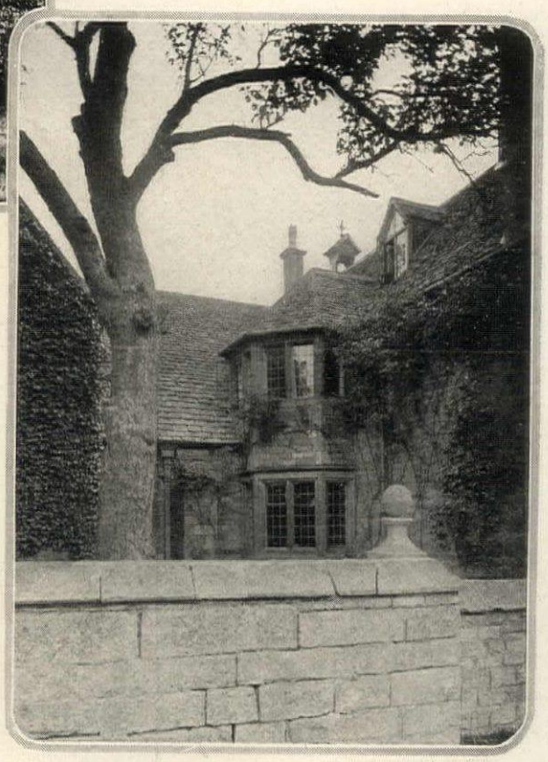
In his fascinating book on the Cotswold houses, Mr. Dawber writes that "nowhere, perhaps, is there any architecture more perfect in its simplicity and force than that to be found in these old English villages," and those who know the Cotswold district will heartily endorse his opinion. There is a most

(*Continued on page* 78)

The middle row of double casements marks the living room, the open door of which we have seen opposite. Beyond lies the chapel with its bell-cot. Behind this stretch of lawn is the garden. The gate leads to the flagged court

The almost utter absence of ornament in Cotswold architecture is witnessed by this house door. Window and door panes are marked by a simple projection of stone. The chimneys stand up four-squared from the rough slate roofs

To the left is one of the small doors on the road front. Although located on or near a public highway, these Cotswold houses maintain their privacy behind

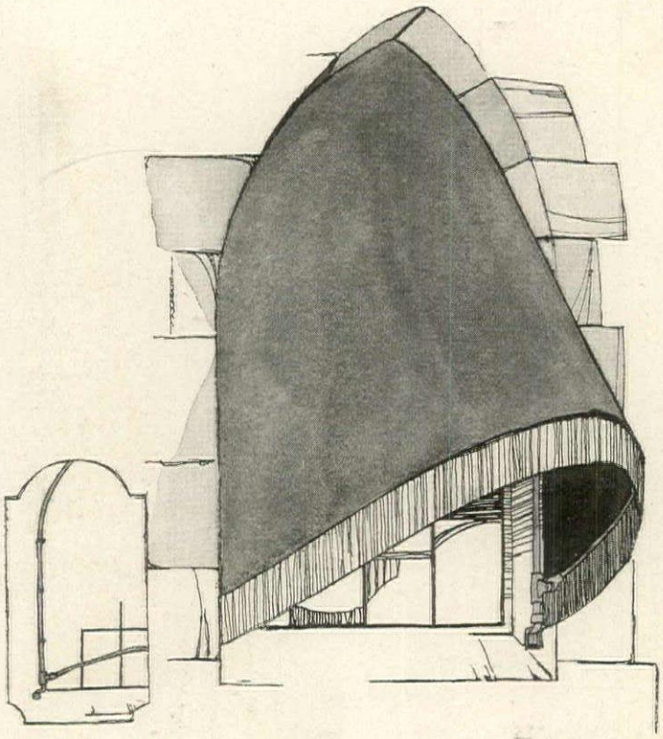


Among the many interesting details is a two-story bay that fills in a corner of the road front by the chapel. Its casements and roof are fascinating in their unusual treatment

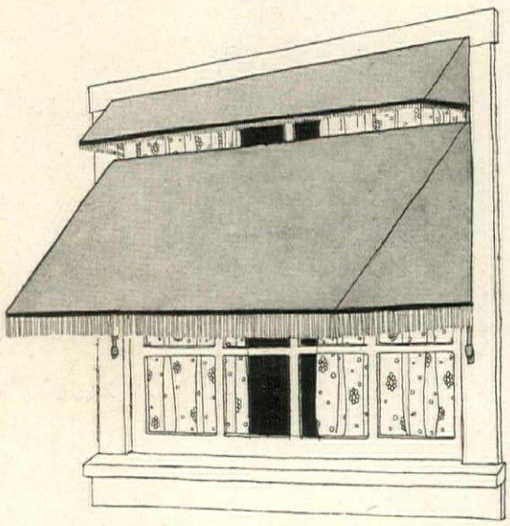
TAILORED AWNINGS

Difficulties with the Round Porch, the Tall
come. The Frame Must Suit the
Be Chosen As

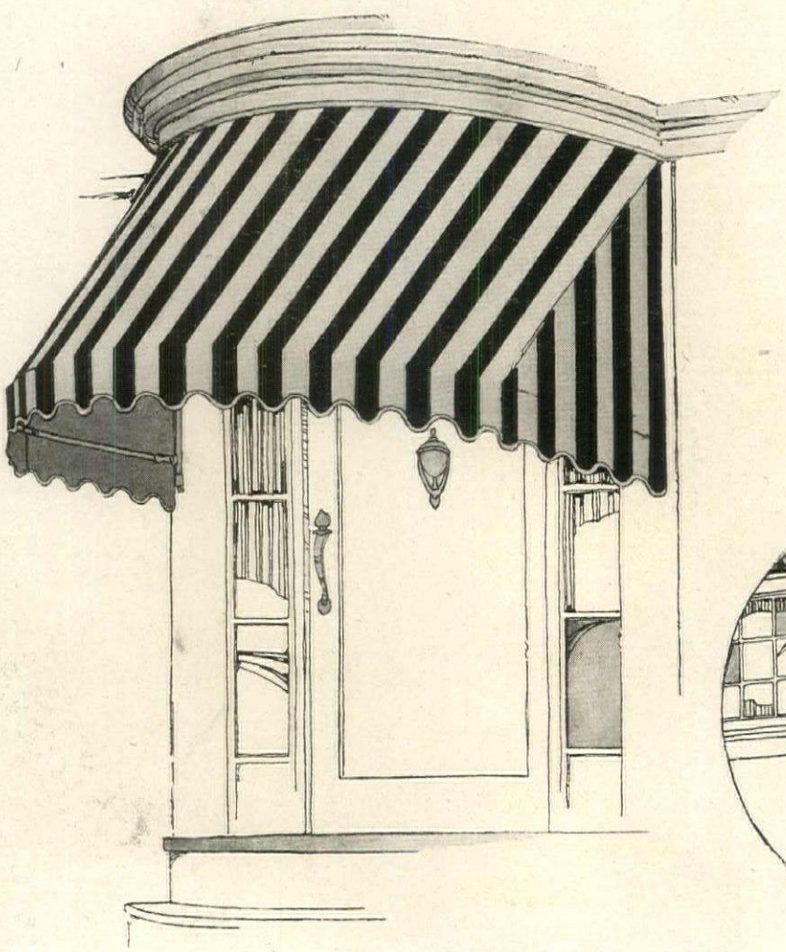
AWNINGS give the final touch of summer to the country house. In only a few locations are they not indispensable, both as a protection against the sun and as a decoration to give color to the façade. This almost universal demand for them has simplified and improved their mechanics. Any kind of window and door can now be fitted with awnings that work satisfactorily. Slip-shod work, however, will never be successful. The frames must fit perfectly to the window or door openings. The first essential is a good frame.

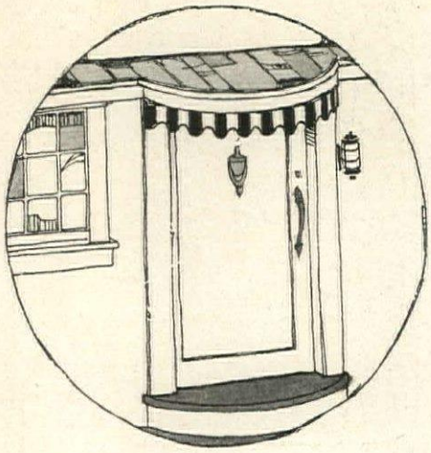


For pointed and round windows an iron frame, shaped from one continuous length of iron tubing, is bent to follow the outline of the opening. To this head frame is hinged the projecting frame, to which the awning is attached, as well as the pulley line that operates the awning. The awning lifts up for a distance before falling back against the head frame. For this window is suggested a plain fabric with a deep fringe



Ventilating awnings are especially adapted to bedroom windows, for the two sections are so placed as to allow plenty of air to circulate even when both are dropped. They can be made either with or without side wings. When no side wings are used, the awning should be somewhat wider than the window to prevent too much direct sunlight from entering the room



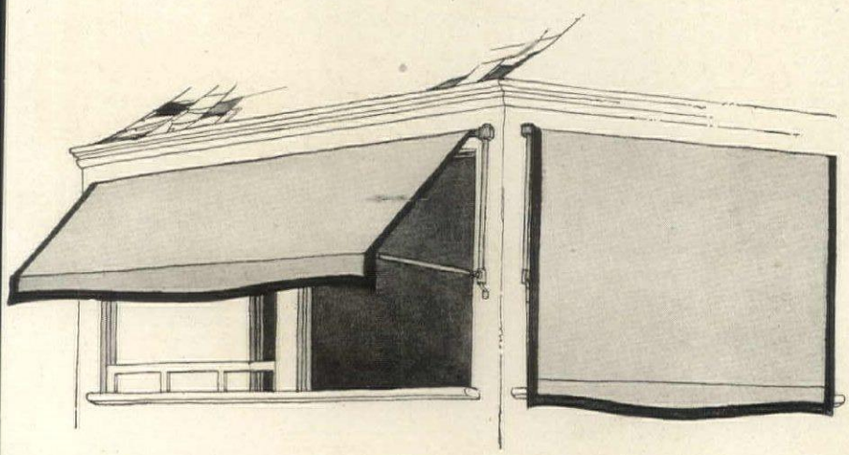


A special bevel awning is made to meet the problems of circular or semi-circular doors and windows. The frames are especially constructed to follow the curved outline of the opening. When the awning is raised, it folds back closely on the structure. This is especially adaptable to the entrance that has a rounded portico above the door. For smaller doors, as shown in the smaller illustration, a fringe of awning is used as a pleasing decoration and to shield the eyes of those inside the door

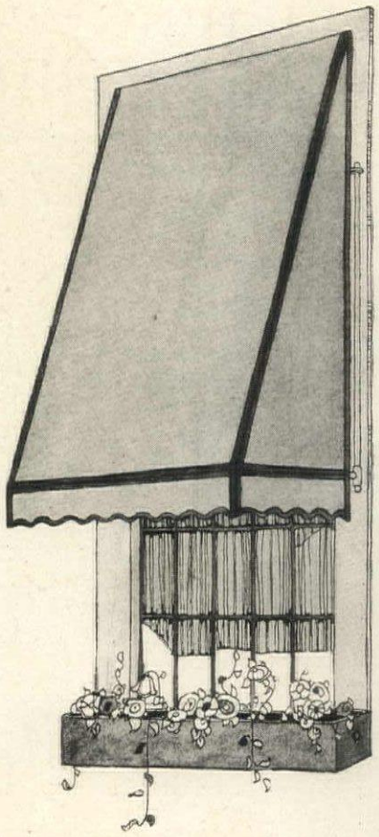
FOR UNUSUAL PLACES

Window, the French Door Can All Be Over-
Opening Whilst the Cover Can
A Decoration

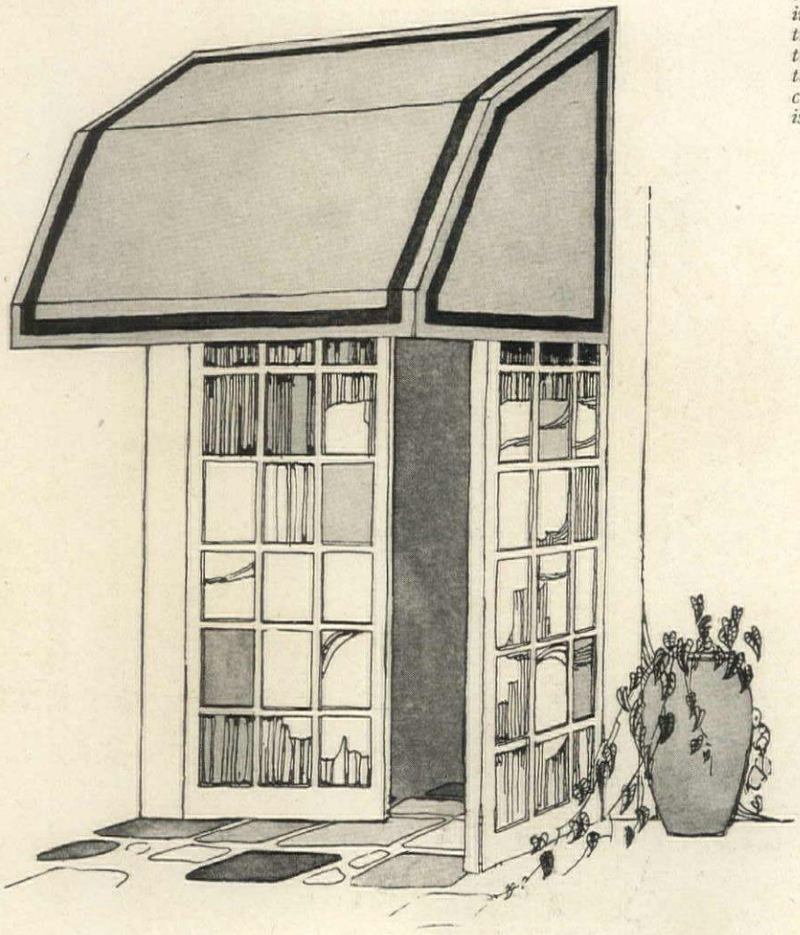
AWNING fabrics come in so many shades and stripes today that one should have no difficulty in choosing a style suitable to the house. The awnings should blend with the general color tone of the façade and not present too vivid a contrast. They can be finished with a plain or fringed scalloped edge, or be simply bound with tape of a contrasting color, the bottom cut with a curve to break the bottom line. Too fancy a finish should be avoided, however. The best service will be given by simple tone fabrics finished simply.



One long gear-roller awning, instead of two or more smaller ones, can be used on a long stretch of piazza. When a sleeping porch is enclosed by screens without any opening, this roller awning can be operated from the inside of the porch by means of a crank. Another awning for a sleeping porch that can be used as a protection from wind as well as sun, can be dropped to a vertical position, thus bringing it flat against the piazza to form a wall or curtain. It can also be raised and made to do duty as an ordinary awning



The window of extraordinary height requires a sliding rod along the side. To this the frame of the awning is attached. This device makes it possible for the awning to project only a moderate distance from the building, instead of the full drop which the tall frame would suggest. In this awning the seams of the curtains are bound with a braid of contrasting color and the bottom is finished with a simple, bound scalloped edge



A French door that opens outward is treated with a double frame or hunch-back awning. This allows space for the door to swing out easily. It can be made either with or without side wings. The double fold gathers the awning back against the top of the door in orderly folds. The pattern chosen for this awning is a style much in vogue — panels marked out on the awning fabric by braid of a contrasting color. It gives an orderly appearance to the door and a group of such awnings will enrich the summer appearance of the country house

BUILDING THE HARDY BORDER

General Principles and Specific Details — Succession of Bloom and Varieties for Special Effects

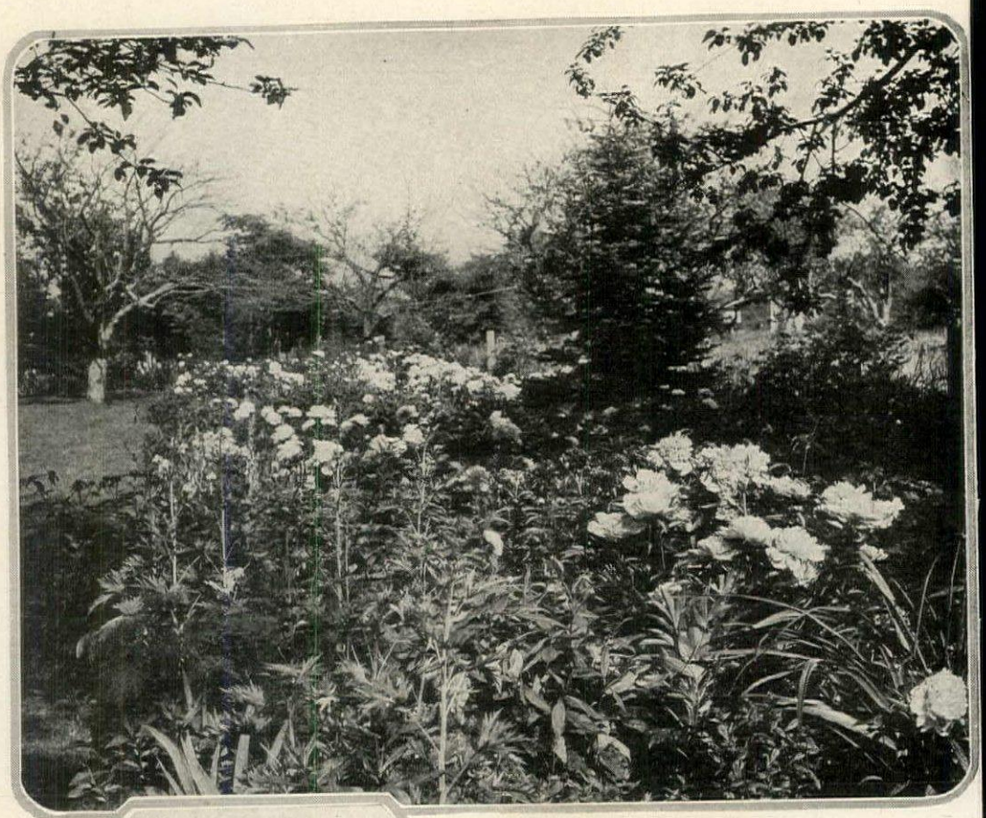
JOHN L. REA

NO scheme of garden building is at once so effective and so easily maintained as a hardy border. It is a source of never-ending wonderment to me that so few home-builders seem to realize fully the possibilities of such a feature and its very great superiority to the use of the so-called annual bedding plants.

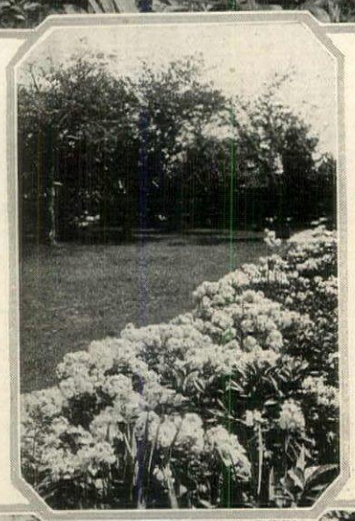
Advantages of Perennials

As one of these points of superiority, let us consider first the item of cost. The florist coming each spring to fill your beds with his red geraniums, scarlet sage, cannas, elephant's ears, castor oil beans and a thousand and one parti-colored annuals charges a pretty penny for his labors. Possibly you grow your own plants, but at all events, there is the annual expenditure of money or time and labor in procuring the season's supply.

The perennial plants, on the other hand, need very seldom to be renewed. In fact, it becomes sooner necessary to find an outlet for the overflow than to set in new plants. This overflow, if one has started out with choice named varieties, has, indeed, a commercial value. A fuller satisfaction, however, is discovered when one finds that there are enough plants to give away. For isn't at least half the joy of possession the pleasure of sharing your abundance with another?



The peonies are a host in themselves and seem to prefer a clear stage when their show starts in early June. In the left foreground the delphiniums are developing fast



The beautiful, creamy, white-flowered dwarf phlox Tapis Blanc is without a rival for its place in the very front of the border. The slender iris blades set it off perfectly

The annuals usually set are what we call tender annuals, which means that they will not survive any degree of frost. Their season then is of the briefest. In consequence, for a considerable time each year the beds devoted to them are no better than so many bare patches in the lawn. In the herbaceous planting, however, there is scarcely a dull moment, for growth starts with the earliest hint of warm weather and continues almost until snow flies again. During the first few weeks there is the interest of the rapidly developing plants. From the time when the earliest flowers come, in April or May, there is a succession of bloom until late fall.

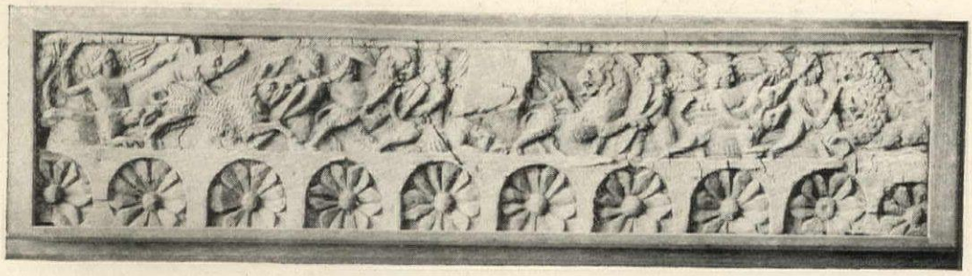
Variety and Permanence

Someone will object here that this permanent planting allows no variation from year to year. To such I would answer that in a single season a hardy garden will furnish as many complete changes as the annual bedders can give in several years, unless indeed you run your garden after the Chinese plan of setting the whole thing over again several times during a single season. As usually employed, the annuals give one and the same color scheme during their whole summer, while a well planned hardy border will furnish at least six entire changes. In the border, too, there is a greater variety in growth, which makes possible differences in mass effects.

Expecting to tire of the same plants year after year, we unexpectedly come

(*Continued on page* 74)

Inspector Elpel is a late flowering phlox, a rosy pink with red eye. Its blooming period carries well into September, when the fall asters begin to come into flower



A Roman tile from the 3rd Century, eroded to the consistency of cork. Courtesy of Kouchakji Frères

HE ART OF THE GOLDEN AGE

Ancient Roman and Greek Sculpture, Costing Less Than Modern Work, Will Enrich the Home of Today

PEYTON BOSWELL

WHEN one thinks of the art of ancient Greece and Rome there naturally come mind those matchless specimens in the mu-ums of Europe which stand for the highest tainments of all art—those masterpieces that ve come down to us as reminders of the olden Age of Athens or of the splendors of perial Rome. The ea that the art of reece and Rome n be used in the coration of the odern home does t occur to people. seems too remote, o unattainable.

Yet it is possible obtain beautiful ecimens of the assic art of the an-ents—not museum asterpieces, mind u, but worthy ex-nples, nevertheless that make livable d precious objects adornment. And at is strangest of l, is that one can tain them for con-derably less than e prices dealers k for the work of e more popular of odern sculptors. ou can get a Greek Roman marble r less than you can a Rodin, and you can t bronzes that adorned the homes of wealthy tricians two thousand years ago for less than u can buy one bearing Barye's signature.

Head of a poetess. Greek, 4th Century, B. C. Courtesy of Canessa Gallery

(Above) A bronze axle cap from a Greek war chariot. 2nd Century, B. C.

A Roman bust of the 1st Century, A. D. Courtesy of Canessa Gallery

(Left) The God of Agriculture, a Roman marble of the 1st Century, B. C.

Blemishes and Sentiment

Of course, you must not be fussy about cer-in blemishes Time has inevitably left on ese objects. Maybe the marble has been ipped, and maybe the bronze has been cor-ded in places, but these mishaps only dim, t destroy, their beauty. To one who looks yond the material for the sentiment of the ing itself, these scars only endear them.

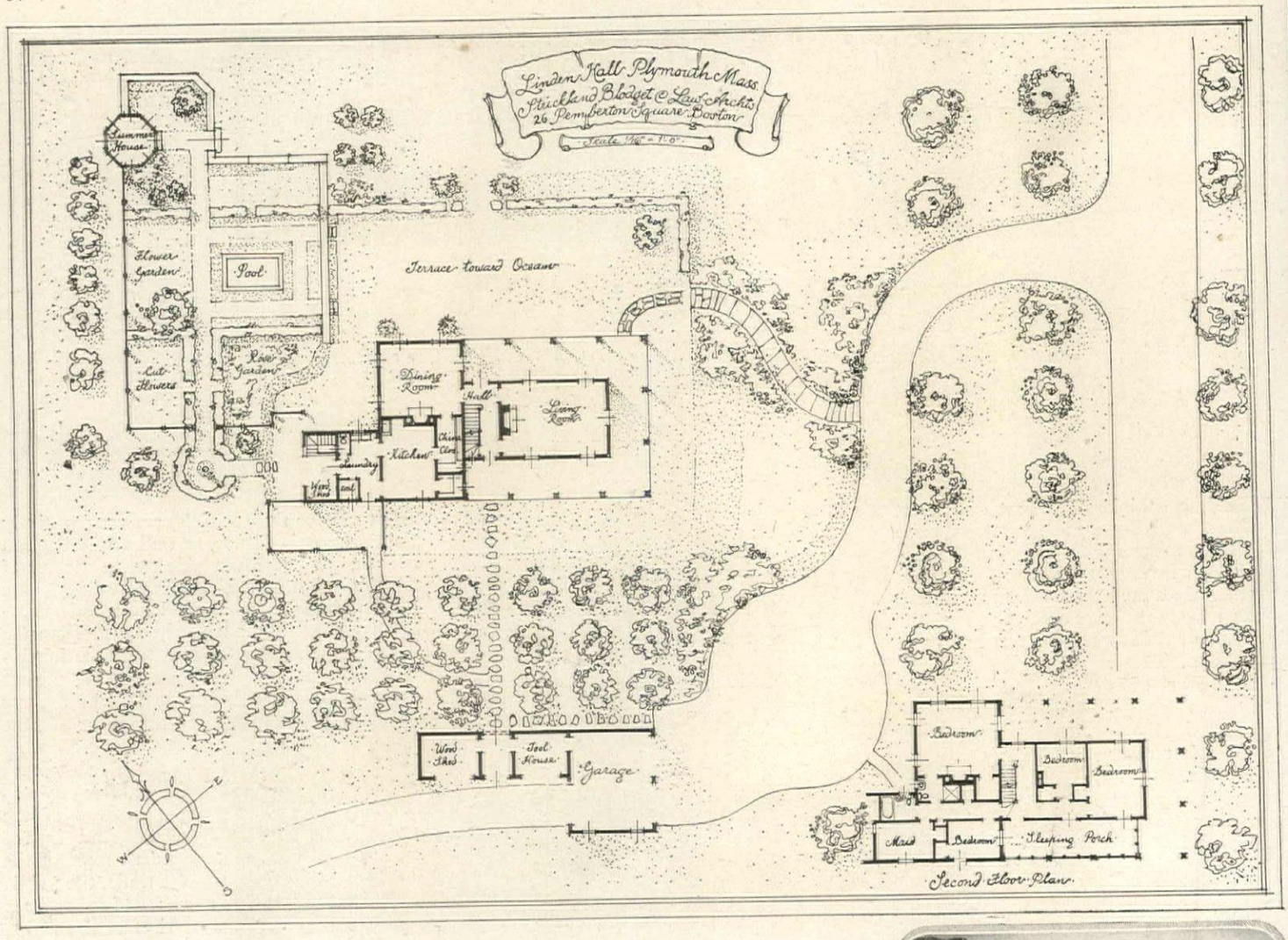
The works of the great Greek masters, such Phidias or Praxiteles or Scopas, cannot be tained—for these in classic sculpture were at Rembrandt and Raphael afterwards be-me in the renaissance of painting. Nat-ally they are not to be thought of in terms decoration; but works by the lesser artists the time, and by centuries of followers who took them for their models, are comparatively plentiful. Asia Minor, as well as the Grecian Islands, have been veritable treasure troves of this art of the ancients, where they once adorned populous cities and beautiful suburban villas. They have been taken from the soil of those regions, and, because the inhabitants of the present day had no use for them, being for the most part devout Moslems, they have found their way into the markets of the west. And in the modern seats of the art trade, the public has not been eager to bid for them, because perhaps they have not been generally considered attainable.

Art Forms

This art takes many different forms. There are marble and bronze figures, of all sizes. There are bas reliefs, there are plaques and bowls and utensils, and fragments of carvings of all sorts, that can be mounted and used decoratively. And of all art, this is the most universally applicable to any scheme. It is appropriate almost anywhere, perhaps, because of the fact that all of our western civilization is based upon that of Greece and Rome. Our literature and our arts in all their ramifications, have their roots in this ancient soil.

Therefore, classic art is not out of place in an Italian room, because it is of the very essence of Italy. It is not out of place in a French room, because the great French periods —those of Louis XIV, Louis XV, Louis XVI and, especially, the Empire—leaned on the art of the ancients. It is not out of place in an Old English room, because English literature drew its inspiration from the classics. It is not out of place in our own Colonial rooms, because our forefathers looked to Greece and Rome for guidance in those early virtues in which the American Republic was conceived and founded—to Plato and Brutus and those

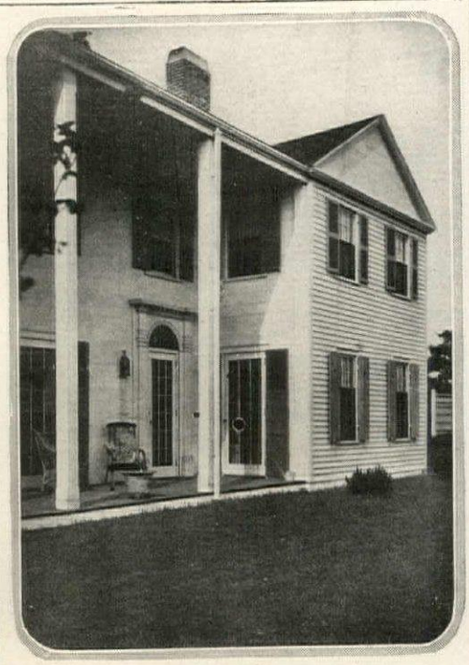
(*Continued on page* 98)



The house, essentially a summer one, has a living room with glazed doors on three sides opening out on the porch which surrounds it and gives it shade and protection. The architecture is suggestive of Southern Colonial. It stands on a knoll overlooking the water. The house is named Linden Hall and is situated in Plymouth, Mass.

Colonial details are carried out inside the house. The walls are rough plaster. Several interesting architectural details from old houses have been incorporated in this

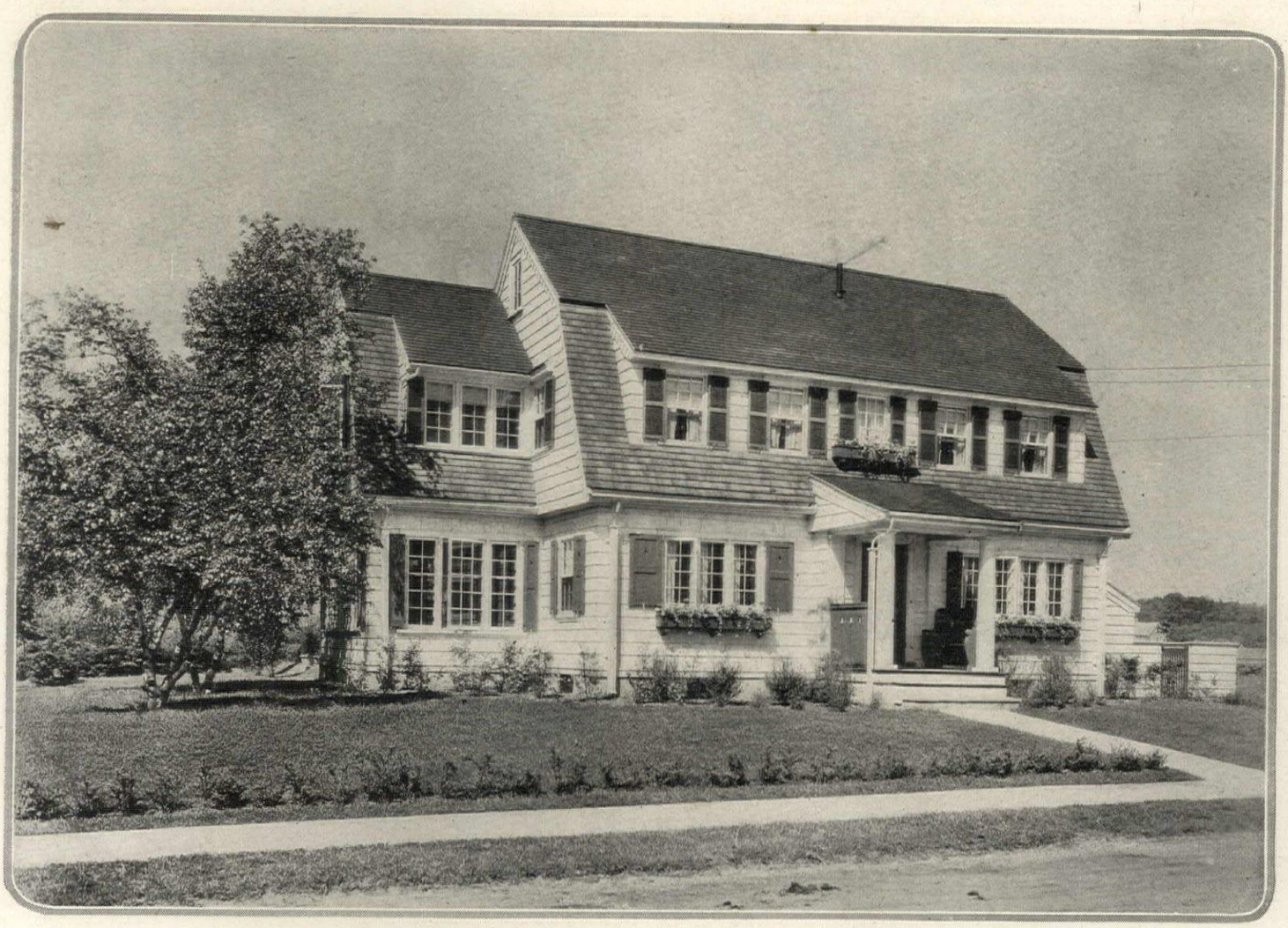
The outside is painted, with shutters and blinds of yellow and a blue ceiling for the porch. The lines are simple and dignified, giving evidence of livable qualities



SOUTHERN COLONIAL IN NEW ENGLAND

STRICKLAND, BLODGET & LAW,

Architects



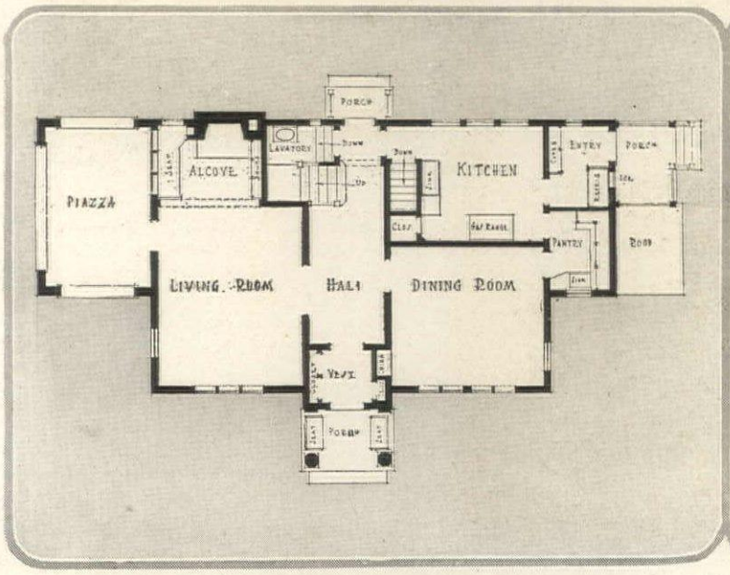
The gambrel roof type is a popular design because it makes a roomy house. Its architecture is intimate, informal, and it suits most settings. In this interpretation a wing, in the style of the main house, is added at one end. The windows are grouped in a pleasant fashion, with shutters to finish them and to give a note of contrasting color to the white shingled walls and woodwork. The entrance is pronounced by a portico with high-back settles on each side

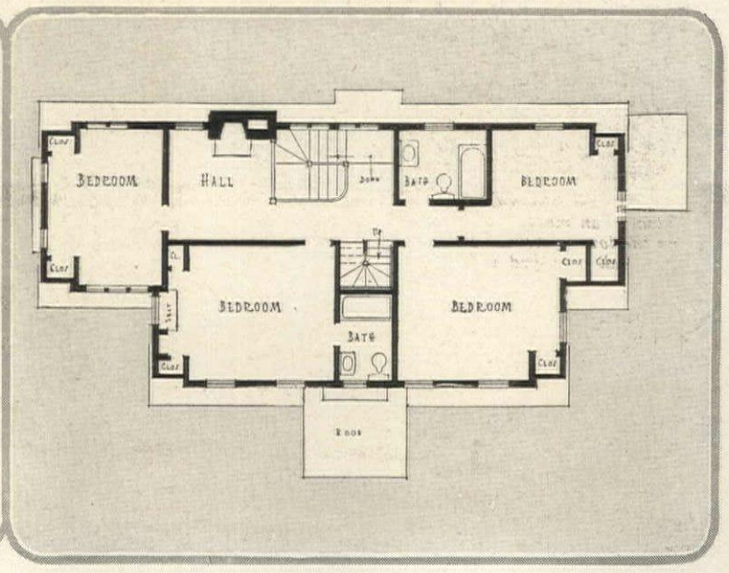
A GAMBREL ROOF TYPE IN WHITE SHINGLES

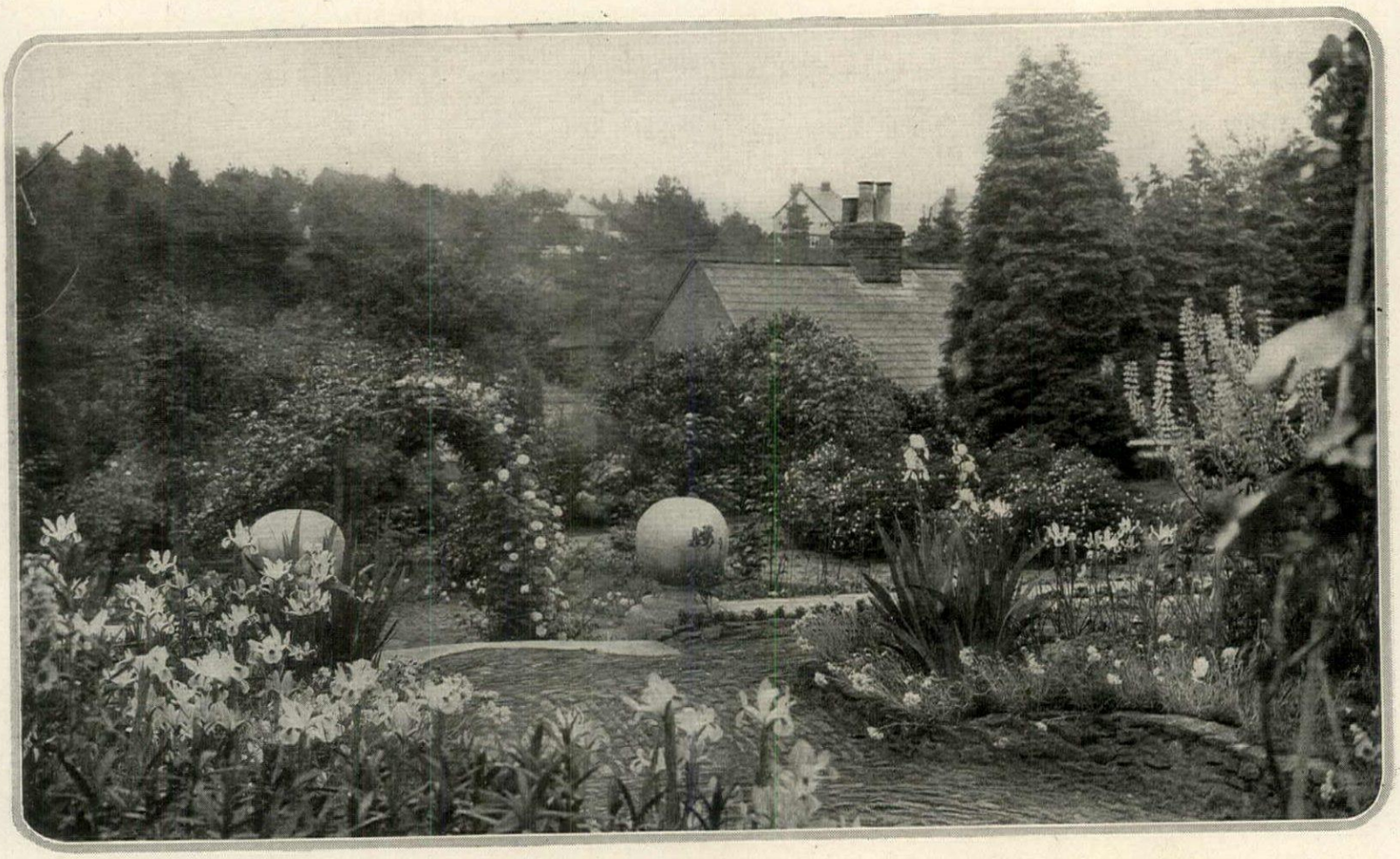
ADDEN & PARKER
Architects

A fireplace nook finishes one end of the living room. The hall runs through to the back porch and past the stairs in the rear. Dining room and kitchen are in close proximity with a pantry and service entry at one end

Four large sunny bedrooms and two baths are on the second floor. The living room chimney affords a fireplace in the upstairs halls—evidently a very pleasant detail. Each chamber is equipped with two convenient closets



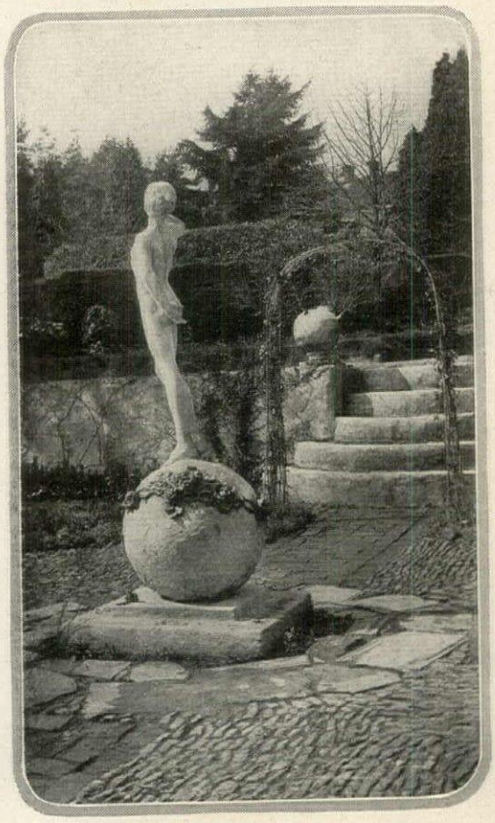




The floor of the upper terrace is paved with old stones set on edge, low walls of the stone marking out the beds

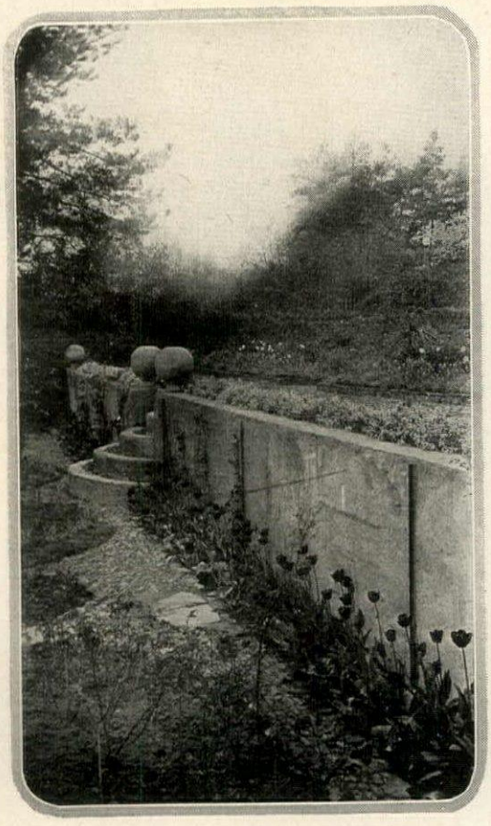
The GARDEN *of* LEVELS

MRS. GEORGE CRAN



Young Pan marks the crossing of the paths on the lower level. He stands on a cement ball wreathed with cement roses

Rose arches cut down to elbow height give a good view of the blooms



The upper level is held in place by a reinforced concrete wall wired for vines and flanked by a tulip border

NO garden can be so well beloved as one which is set upon a hillside, and no other form of garden gives such great rewards. Directly we are able to secure different levels in our garden, directly we can begin to look down on our flower paths and up to them—to turn a corner and find the land fallen away from our feet with our eyes plunging into a long valley-vista, or to turn another and find all distance obscured by the rise of the hill. When we have these we have secured mystery and imagination to lay a hand of magic on all our gardening.

Fate gave me a garden on the sunny slope of a steep hill before I knew enough of sites to appreciate what I had. I only found out after I had fallen deeply under the spell of gardening and had cultivated a habit of going any distance at any time to see other people's

(*Continued on page* 82)

Harting

A LITTLE PORTFOLIO OF GOOD INTERIORS

An interesting treatment for a small bay window on a stairs landing is found in the New York home of Charles E. Mitchell. The side walls and arched ceiling of the bay are frescoed. The windows are leaded, making a pleasant background. A black marble shelf and grill fill the space. Growing plants—the ever-attractive English ivy—are trained up from this and surround a piece of classic statuary. Walker & Gillette were the architects

The four views on these pages are from the New York home of Mr. Charles E. Mitchell. In the living room the walls are fawn colored plaster and the ceiling wooden. A mellow harmony of tone prevails in the damask coverings of the comfortable chairs and the soft glow shed by the delicately shaded alabaster lamp. Curtains are green damask. The room has a huge stone mantel and the walls are enriched by old tapestries.
Walker & Gillette, architects

Coming to the second landing one finds a very fine old Italian bench with an early Spanish painting above it, that give distinction to the hallway. At the farther side, the door into the dining room is pronounced by a black marble frame surmounted by an arched medallion containing a profile bust in low relief. Black marble is used for a baseboard. The spiral stairs shown opposite start in a recess at the near end of this landing

An 18th Century morning room, complete in every detail, is paneled in unstained pine, with recessed bookshelves. There are comfortable chairs about. A glazed chintz is used on some of the upholstered furniture and is repeated in the curtains. The principal pictures are English prints framed in black glass mats. By the window stands a large writing desk with two old lamps and silver writing appointments. The chandelier is crystal and side fixtures silver

The first stairs landing shows a picturesque spiral carved wooden stairway leading to the floors above. In place of a newel is a wrought iron swan of fantastic shape attached to the central pillar. The heavy carved brackets under the treads, the twisted carving of the central pillar and the delicate lines of the wrought iron rail with its slim spindles are unusual and distinctive features of this architectural element. Under the treads the wood has been antiqued

THE PART THE CORNICE PLAYS

An Appreciation of the Old-Time Cornice Has Caused Its Revival in Current Decoration

MARY H. GARDNER

THE whole is the sum of its parts. The charm of a well-draped window is the sum of its details. And not the least of these details in current decoration is the valance board or cornice.

The details of window curtaining are as follows:

(1) The glass curtains, that go directly against the window and serve to filter the light, and can be drawn when privacy is desired;

(2) The over-curtains, usually of a heavier fabric such as linen, cretonne, taffeta, brocade, etc.;

(3) The valance, which connects the two parts of the over-curtains;

(4) The valance board or cornice;

(5) Such accessories as tie-backs, rosettes for tie-backs, pulley cords, tassels, etc.

Not all of these are invariably used in all windows, but they are the details upon which the finished charm of the draperies depends.

The purpose of the cornice is to give a top finish to the curtains. But whether or not that finish is required will depend upon many things—the architecture of the window, the style of the woodwork, the amount of light required in the room and the general style of the furnishings.

The Window

In many old Colonial and Georgian houses, where the woodwork has the merit of fine craftsmanship, it seems a pity to curtain it off. Such windows, having a pronounced architectural character, should not be too closely curtained unless, of course, one's furniture and general scheme do not fit in with the Colonial design. The deep embrasured window with small panes has an indefinable charm. It requires only the sheerest of thin curtains to strain the light and give a glow over the room. In such cases the cornice form of treatment is out of the question.

There are rooms, however, in which the furniture and general character require a more formal, fuller curtaining. Then it is that the cornice or valance board can properly be used.

Curtains that cover the woodwork naturally stand out boldly on the wall, giving a recessed effect to the window. This is desirable. One should feel the vista beyond the window. By deepening the recess the vista is pronounced. There are few windows, indeed, where this all-over curtaining does not enrich the room.

An element in this all-over curtaining is the valance. It connects the side draperies, making a frame for the window. Some decorators, feeling the necessity for this connecting top line, have attempted to get the effect by covering the curtain pole with the same sort of material as the curtains, or even with a plain, contrasting fabric. This is really not pleasing to the eye. It is a straining after an effect that proves to be only an affectation. A better effect is more easily obtained by using a valance.

With simple white muslin curtains and white woodwork there is no necessity for a valance, although a simple pleated valance or a fitted valance may often be used in bedrooms over white muslin curtains with very pleasing results.

Because they present a horizontal line close up to the ceiling, valances produce the effect of lowering the ceiling. Consequently in very low-studded rooms it is advisable to omit them. This lowering effect, on the other hand, makes them effective in a wainscoted room or a roor with a very high ceiling. High-studded Vic torian rooms almost require a valance to pul the ceiling down to the line of vision and giv the window a dignity of finish in keeping wit such proportions.

Valance Boards

The valance board and cornice often tak the place of the valance. They are frequentl of wood, either plain or carved, and painte in polychrome or gilded. Some of the design especially favored today are the old-fashione gilt metal cornices which were in use durin the Victorian era.

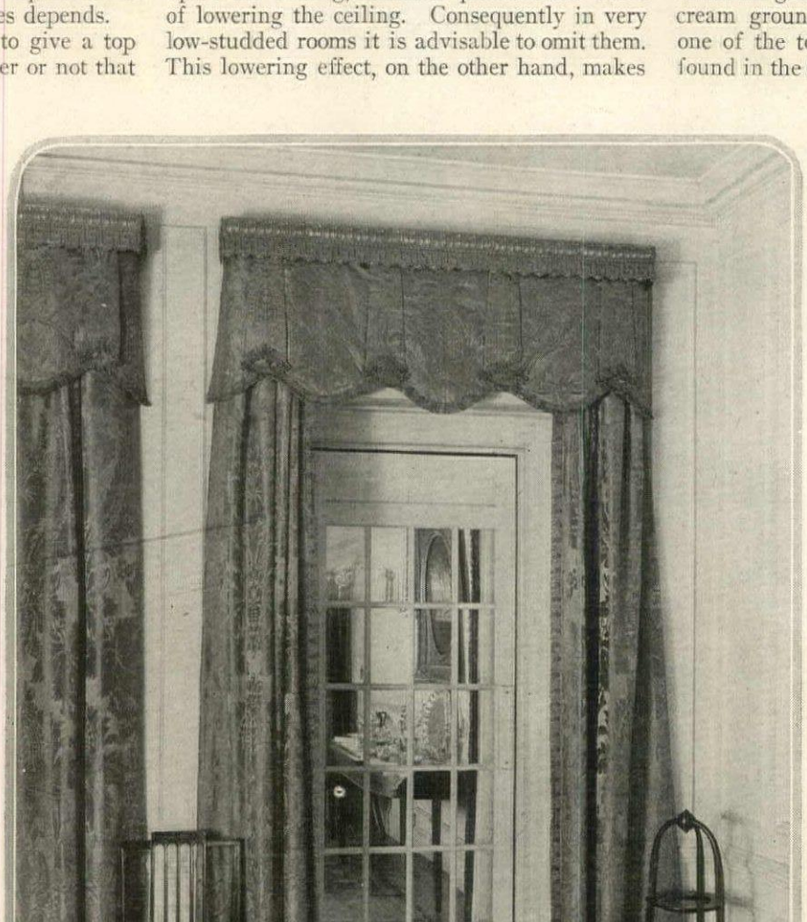
Each type of valance board offers a dozen odd different means of treatment. Thus on may have in a bedroom glass curtains of crean scrim or net, over-curtains of a flowered ma terial in greens, blue, yellows and reds on a cream ground, and a valance board painte one of the tones of the less prominent green found in the fabric and decorated with a simpl medallion of colors chose from the rest of the design While the valance board fit all around the window casing it should not be decorated o the ends. Keep the decora tions simple and the groun painting of one color and tha very unobtrusive.

The gilt cornice is quit fascinating to use as it give a rich effect to the top of th window. I know of a littl reception room in a countr house that has three long win dows, each of them topped b an ornate gilded metal cornice very thin. Below this han drapes and then long curtain of sea-green gauze. The effe of the gold and the sea-gree sheer fabric is very lovely.

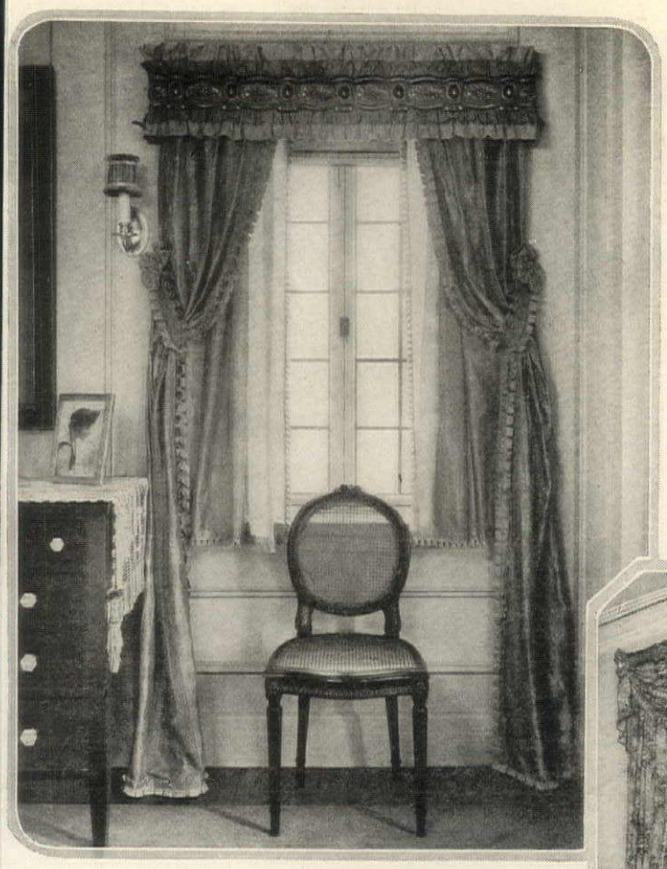
Curtaining a Group

In addition to giving finis to one window, valances an valance boards are often use to tie together into a unit group of windows. A row o casements, for example, in deep window, with a wid window seat. No glass cur tains are required if the win dows are leaded. The windo can best be curtained by a over-all valance or valanc board with side curtains a each end. The same is true o a bay window. A fabric val ance or a valance board, cov ering all three windows, wil make a unit of them and creat an ensemble that enriches th room.

The illustrations show sev eral types of valances and cor nices in use, each one havin some distinguishing merit i



To harmonize with the windows, this door also has been curtained in the same dignified manner as the windows—with a gilt cornice and beneath that a deep valance and curtains. The material is green brocade. Lee Porter, decorator



In a bedroom of the Willard Brown house at Auburndale, Mass., the yellow and blue taffeta curtains are edged with yellow and blue ruching and a gilt cornice has a double ruffle of yellow and blue. Brett, Gray & Hartwell, decorators

For the summer, the heavier red damask curtains in this room have been supplanted by a light figured material, but the winter damask valances remain and the painted cornices or valance boards, giving an air of permanence. Lee Porter, decorator

A dignified Victorian room with high ceiling required a cornice that would give a level finish to the top of the curtain. The line is further lowered by the draped valance, a treatment rich in color and line. Lee Porter, decorator

The severity of the black velvet curtains in the room below is relieved by a narrow gilt ornamented cornice. The under-curtains, which are of a sheer fabric, are made with a little connecting valance. From the home of Lee Porter, decorator

s treatment. On the first age is the treatment of a oor. In this room it was esirable to have the door urtained in the same man-er as an adjacent window. gilt cornice is used, a pleat-d and shaped valance below at, and the curtains fin-hed in the same style as the alance, falling on each side.

In another case, two win-ows in a corner have been iven a summer treatment. he winter draperies are rimson damask. These have een removed, but the val-nces left suspended from the ainted valance board. In e place of the winter cur-ins is a white fabric with rge patterned flowers in a ne to match the winter amask valances remaining.

The cornice in a bedroom f the Willard Brown house t Auburndale, Mass., is an xample of delightful use.

The drapery is old yellow taffeta with a blue stripe. The curtain and tie-backs are finished with a ruching of blue lined with yellow. This same finish has been used on the top and bottom of the old gilt cornice, a double ruffle of blue and yellow. The glass curtains are blue gauze.

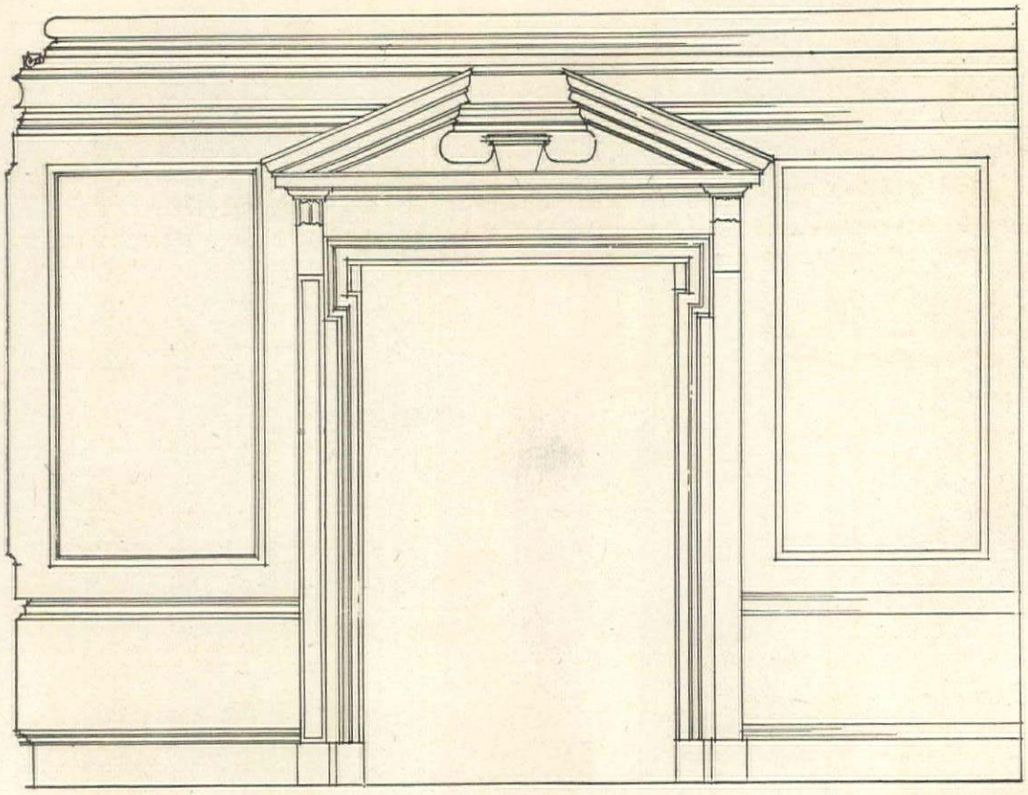
The old gilt cornice in a high-studded Victorian room is also illustrated. Here the problem is to drape the window with dignity and yet prevent the vertical lines of the curtains from adding to the height of the room. Not only is a cornice used, thus apparently lowering the ceiling and giving a dignified finish to the window, but the line has been further lowered by the draped valance.

A final example is a gilt cornice with black velvet curtains.

ENGLI

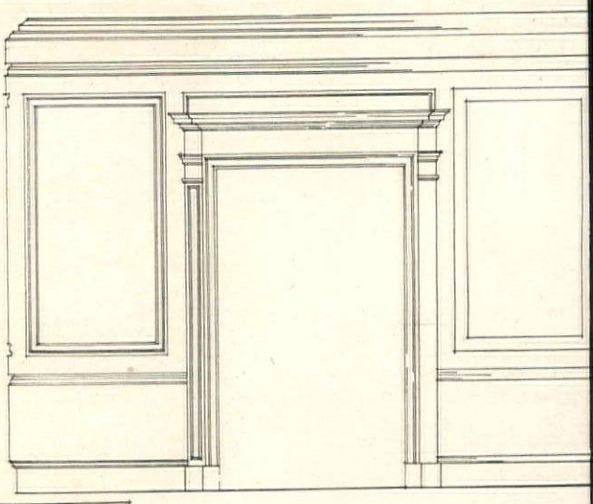
SKETCH

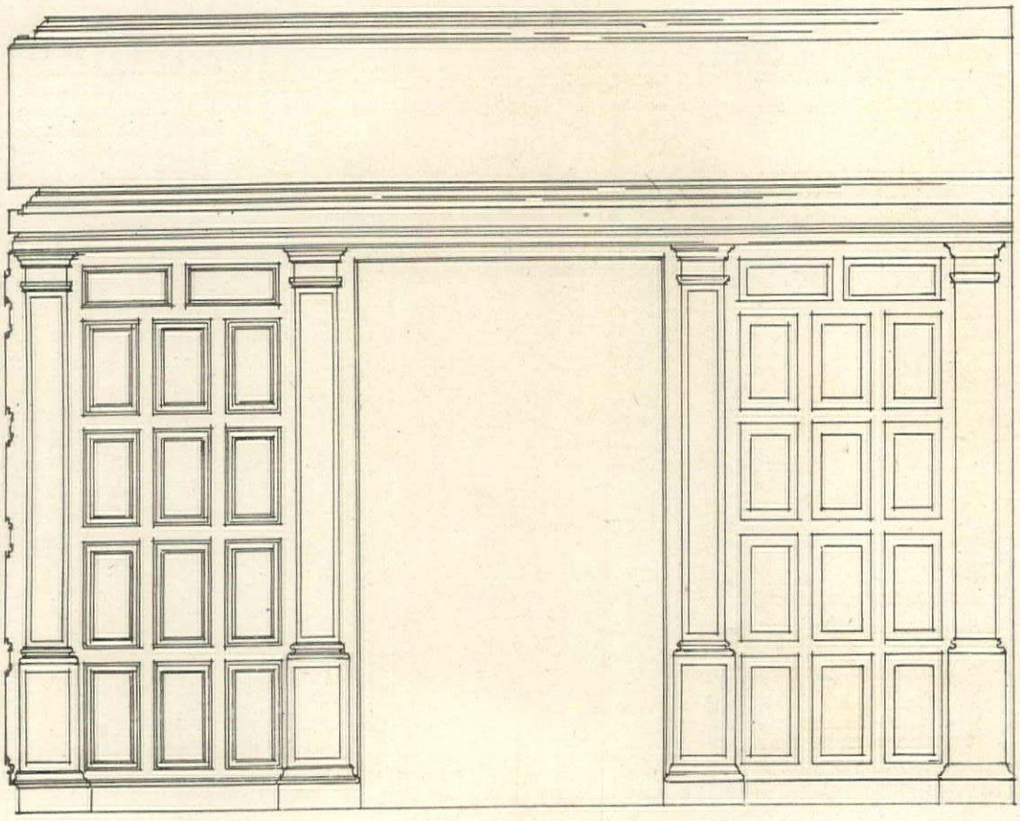
A Study i



(Below) Created by R. & J. Adam, the dignified classicism of this style of paneling produced a deep impression on the English interior. It might be said to be its final development. The proportions of the paneling, the details of the moldings and carved ornaments are always refined. Among the distinguishing features is the elimination of wood wainscot and stiles. The wood molding was applied directly to the plaster. No panels were shown below the chair rail. Although seemingly wide, moldings are low in relief and consequently do not appear heavy. The door surrounds take various forms, always markedly architectural in character

The carved and paneled woodwork was a highly important item in the decoration of early Georgian rooms. This fifth stage in English panel development witnessed the passing of oak for paneling and the substitution of pine and deal painted. The colors used were white, gray, gray green, and sometimes blue, brown or yellow. The general proportions are bold, and the details of the molding, while bold, are simple. A molded chair rail often separates the base panels from the upper paneling. The door surrounds were frequently graced by superimposed pediments, either straight or interrupted by a central urn or bust, the same motif often being echoed in the chimney piece. Base, surbase, panels and cornice were often enriched with ornaments



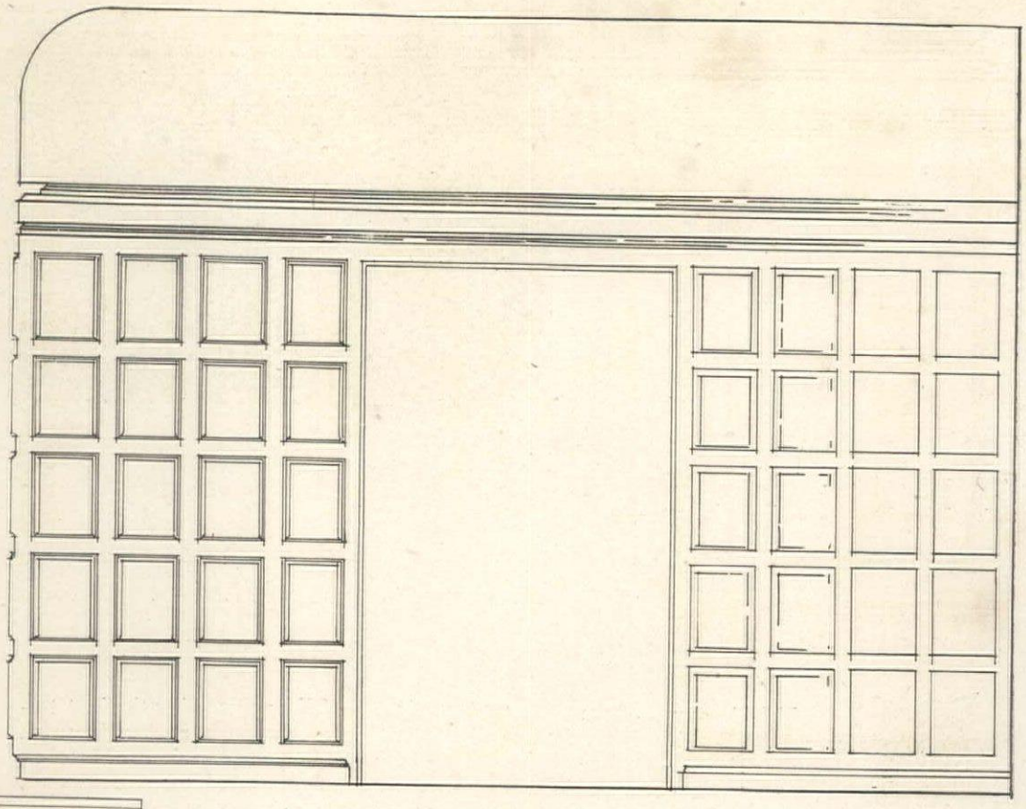


In Elizabethan paneling oak was used principally and the panels were small, being separated by broad stiles and rails. Not infrequently the top row of panels had a different shape and proportion from the others. In many instances the paneling ran only to wainscot height with the plaster wall above. At the top of the paneling was often a carved and molded frieze. The ceilings were either beamed or molded in geometrical patterns. Door frames and pilasters were carved in low relief. Doorways and fireplaces were often objects of rich ornamentation, in the shape of pilasters and, at the top, elaborate carving and molding. Window openings were large

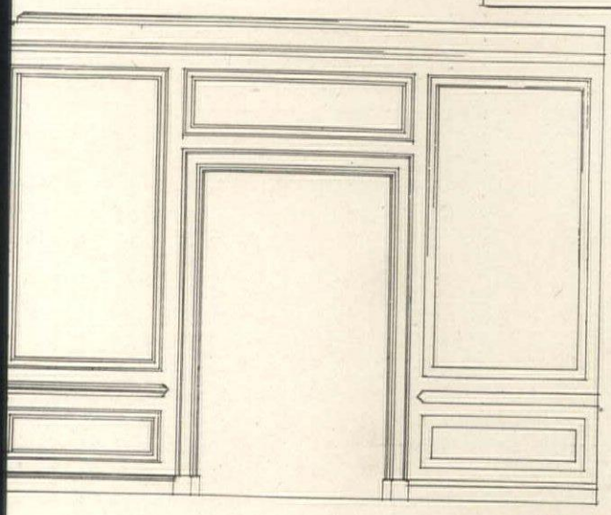
NELING

LPH W. SEXTON

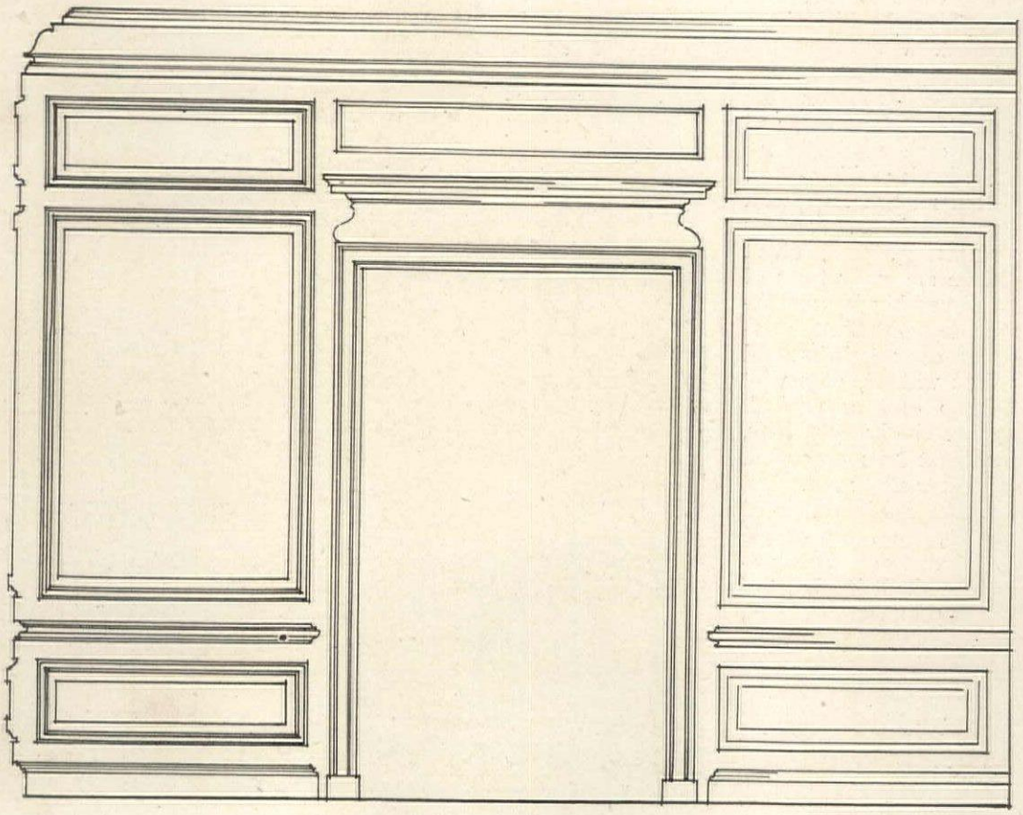
nes In Good Taste



The Jacobean followed the Elizabethan. It covers the years 1603 to 1688. It consists of rows of small panels surmounted by cap moldings. The feature of the detail is the bevel molding at the bottom of the panel and the molding of the side and top of panel stopping against the bevel section. In low studded rooms the panels were carried to the ceiling, but sometimes, as shown, a cove surface connected the ceiling and wall frieze into one, giving a low ceiling effect. In the frieze and cap moldings there was often some crude carving. While oak was still extensively used, pine, deal, Scotch fir and even cedar were beginning to appear



The William and Mary style is generally classed as the third in the development of English paneling. It is a simple arrangement of one large panel above a low wainscot. The feature of the detail is the fact that the molding forming the panel is so shaped that the line of the panel is considerably in front of the line of the stile. The main emphasis of this period is placed on large panels, moldings of bold, vigorous profile, and rich carving. The architectural influence of the walls on furniture design begin to be pronounced in the William and Mary contours. This relation between architecture and furniture is the real basis for successful decoration. Designs even so simple as William and Mary are better for being placed against walls of their own period



English paneling is generally divided into six period expressions—Elizabethan, Jacobean, William and Mary, Queen Anne, Georgian and Adam. The outlines and general features of each are pictured here, taking the problem of a doorway and its panels in each period. To the right is a study in Queen Anne, the fourth mode. A small panel is placed above the large wall panel, about the same size as the small one in the wainscot. The detail of the molding is soft and round, with a raised panel in the center of each molding. The carvings were rich, as in William and Mary times, the doorway and mantelpieces receiving the especial enrichment of carved and molded ornamentation

Levick

A small, hardy fel keenly alert and g as a pebble. Cour Mrs. Winans Bur

THE NEW-COMER FROM SCOTLAN

The Cairn Terrier, Standardized and Coming Into His Own, Brings with Him the Best Traditions of His Native Moorlands

ROBERT S. LEMMON

A splendid specimen of Cairn. Courtesy of Mrs. Byron Rogers

HE comes from the Scottish Isles, from rugged hills and heather and dark, rocky glens. The spirit of his native land is strong in him, its mark indelibly impressed; his very name, in Gaelic, means "a pile of rocks". As the crofter's working terrier he makes his own bed in the shelter of some great boulder where clumps of gorse hide it from view. Winter and summer he may know no other roof, yet his own marvelous coat keeps him warm and cosy.

The origin of our present-day Cairn is a moot point. There are those who claim to have bred him for fifty years, but his recognition as a standard breed is only recent. We know that prior to the adoption of his present name he was known in Skye as "the short-haired Skye", and that each district in the highlands and islands of Scotland had its special variety of him. It is not surprising, then, that there are many types of Cairns—big dogs and little, dogs with Scottish terrier characteristics and dogs without, dogs with droop ears or pricked, short backs or long, straight tails or curled, black coats or red. But whatever his outward show, the heart of the Cairn remains unchanged. It is a heart of pure gold, fearless, warm and splendidly devoted to mankind.

The Cairn Terrier Club has selected as standard the small dog with erect ears and sharp features, a short-backed, debonnair little fellow preserving the best traditions of his race. Such a dog is small enough to burrow under the clumps of bracken and heather which often hide his foe the fox's den, or squeeze between the great gray boulders on the hillsides. Agility and sure-footedness are his, and abounding courage and strength.

All this and more is to be found in the Cairn which the club has chosen. He is intensely loyal to one master, yet friendly to the world at large. With children, as with grown-ups, he is dependable and honest, while as a watch-dog he shows powers of discrimination which ideally fit him for the part. Not every b is adaptable to indoor and outdoor, city country life; but the Cairn fills the bill in respect without half trying.

In view of the diversity in types alre set forth, a brief summing up of the stanc which has been established will be of inte Cairns which live up to it in all respects rare in America today—in fact, the breed whole is only beginning to be recognized appreciated by the public—but we may co dently look forward to a marked improvem

Here, then, are the points to be sought good specimen:

A height of not over 10½" at the shou and a weight not exceeding 13 pounds. wide, flat skull covered with soft, fluffy h sharp little pointed ears, erect and set apart; small, wide-set, very dark eyes wit penetrating and very steady look; fore shorter than the skull and well tapered. N row but deep chest; front legs perfe straight from the shoulder and set on w arched feet protected by thick, soft p Level back and short body well tuc up; powerful hindq ters, and a gay little that does not curl. Cairn should show gedness in every movement and resp should give the imp sion that he is a dog knows his good qual and means to live u them.

Fortunate is the sessor of one of these tle moorland dogs, last but by no means least of the working riers which have sketched in these p from time to time. T the Cairn is worth-w a distinctive small fe of sterling quality. us hope that the rap growing demand for here in America soon raise him to rightful place among seats of the mighty modern dogdom.

He comes from the Scottish Isles, from heathery hills and ravines, the home of his enemy the fox

The mark of the Highlands is set strongly upon them; they are Scotch to the heart

Levick

THE HOSPITALITY OF LUNCHEON

In Luncheon the Hostess Finds An Opportunity for Entertainment and the Display of Fine Linens and China

LILIAN TICER

WOMEN are more interested in luncheon than men. Men devote their luncheons (at least, they say they do!) to business, but women find luncheon an unequaled opportunity for informal entertainment.

A mid-day meal, it is also a midway meal — midway between breakfast, which requires no formality, and dinner, which is hedged about by those formal restrictions we generally associate with the evening.

The hour for dinner has been gradually moved up in the past few hundred years from ten in the forenoon to comparatively late at night. Nine in the morning was the dinner hour of the 13th Century France. Henry VII had dinner at eleven. One o'clock was the fashionable hour in Cromwell's time and two o'clock in Addison's. Pope objected to Lady Suffolk's dinner scheduled for four o'clock. Since then dinner has gradually encroached on the evening. Six o'clock was quite late enough for our grandmother and even for our mother. Today eight o'clock is the dinner hour. This means that a mid-day meal of some proportions is required — which luncheon supplies.

Set for the salad course, this luncheon table has ecru linen, hexagonal Venetian glass, a turquoise Italian pottery bowl, cream Wedgwood and hand-wrought silver. Courtesy of the Little Gallery

A more formal setting, at the sherbet course, shows silver service plates of Louis XVI design and Louis XVI goblets and glass. Silver from Gorham; glass, Higgins & Seiter; linen, Kargere

Luncheon is also an intimate meal in a sense none other can be. Where men are present, as at dinner, those matters of linen, china and glass, so vital to a woman, are crowded into the background. The persons present at dinner and the clothes they wear are usually more important than anything else. But at luncheon, when no men are present to distract or be attracted, the hostess can display her best linen, china, glass and silver with a reasonable hope of their being appreciated.

With this in view we have set these three luncheon tables.

The first shows the table set for the salad course. A simple runner is made of ecru linen with a hand-run thread in color and tiny flower baskets embroidered in delicate tones. Tumblers and wine glasses are hexagonal Venetian. The centerpiece is a bowl of turquoise blue Italian pottery filled with artificial fruits. An especially designed set of creamy Wedgwood with blue tracery is used. The silver is hand wrought.

(*Continued on page* 82)

Set for the first course, this table has a linen runner with medallion insertions, a center bowl of mauve Venetian glass on a wrought iron base, candles in wrought iron candlesticks, Wedgwood plates, Venetian glass and hand-wrought silver. Courtey of the Little Gallery

THE DISAPPEARING SERVANT PROBLEM

Which Has Disappeared Because Servants Have Disappeared—How This Happened and What American Women Can Do About It

L. K. C. OLDS

A STRIKE is on in this country about which the newspapers as yet print few headlines. America has scarcely awakened to the seriousness of its march, but gradually, the inroads of its advance are beginning to be felt.

For more than ten years, without organization, without voicing demands, without forming a union, the domestic workers—whom we have been calling "servants" but whom our fathers and mothers referred to as the "hired help"—have been walking out on their employers. Suddenly, from one end of the United States to the other, home-managers are staring at empty kitchens, at vacant laundries, and at unmade beds.

The "servant problem" has ceased to exist; there are no servants.

Perhaps, on second thought, that last assertion is not quite accurate. There are a few servants, but they actually emphasize the acute state of affairs into which the home-help situation has fallen. The servants who still remain are, for the most part, older women who have been so long in service that they "have the habit" and would be lost in a factory or in a store, or are so old that they could not compete for an industrial job. Add to them a few of the foreign born girls who were trained in domestic service in their own countries, and a larger element of girls who are content for the time being to "work out", but who are gradually being absorbed into the industrial life of the factory, the hotel and the department store.

Indeed, the character and capability of the servant market today can be gauged accurately by the 1919 report from the New York intelligence agencies which states that the average length of time their applicants remained in a home was fourteen days!

THIS silent strike began when America started to be prosperous, and the home as a business was neglected for the bridge table as a relaxation. Then it was that the "hired girl" became the "maid" and the "hired help" referred to as "servants". The writer can remember when, as a little girl, she sat for hours in a great kitchen and listened to stories from the lips of quiet-voiced Irish girls, and heard songs sung in the accent of New England valleys. They were the "hired girls" and still carried the dignity and the self-respect that went hand in hand with the pioneering spirit which America had not yet sold to her increasing money bags. They were also "American", and had not yet given place to the Slavic immigrant.

Yet at that time the spirit of revolt was stirring. The department store and its bargain counters were being talked about, and here and there factories were offering inducements and the status of the domestic helper was being examined through the wrong end of the opera glass.

In 1910 the census figures show that of the twenty million homes in the United States 1,600,000 employed some kind of "domestic help" and that 1,900,000 women were engaged in "domestic service". This figures about one servant to a family. The 1920 census figures, now being analyzed, will show a startling change in ten years.

THE war, of course, was the final and most impelling factor in this walkout of the hired girl. Suffrage had something to do with it, but the greatest agent which played into the hands of the social discontent of the domestic helper was the call of the store and the factory. It was to this that the war opened wide the gate. In the war woman found herself. Suffrage had given her impetus and confidence. War showed her the way to place, to pay and to permanence. The servant of yesterday who cooked the dinner while we played bridge, who dressed the children while we danced at the cabaret, who made the beds while we attended the lecture on Parenthood in Patagonia and Its Needs, is today earning her $25 in a silk glove factory, or behind a counter or running an elevator in our husband's office building. She will never return to the range, or the nursery or the coverlet again—as a servant.

So let us make up our minds to it once and for all. The "servant problem" is wiped off the blackboard. It is no more. And this being so, where are we, and what are we going to do about it?

THE responsibility comes home to the American women. Yet we are not wholly to blame for the condition which has befallen us. We were the victims of a period whose values were figured wrong side up, like inverted pyramids balancing for a time, but bound to fall. They have fallen, and they must be set up again. This time let us face the values honestly and set them up four-squared to last and to endure.

Did you ever ask your husband why he has so little trouble in his office with the stenographer or salesgirl supply? It is true that in these two occupations there is a shifting element, but it is by no means as serious as in the domestic class. The answer to this question goes to the very root of our home-help difficulty.

The stenographer is proud of her work. The salesgirl in the big department store is proud of her position. The factory worker is proud of her skill. She shares that most powerful and most subtle of mass forces, cla consciousness.

The hired girl never had a chance to d velop any class consciousness. She was look down upon, she did what we refused to ourselves. And now, by one of those gigan strokes of irony in which history delights, sh the neglected, the despised, is quietly and wi the dignity of silence and the glacier, worki upon the American home the reform which home-managers must undergo if the home to be kept safe for democracy.

BE fair to the hired girl and to the arbitra cook. She may have seemed impuden perhaps she was ignorant; maybe she was i efficient. These three adjectives represent t standard reasons given for discharging h But was she wholly to blame?

Did we know more than she about the thin we hired her to do for us?

Did anybody train her as a stenograph is trained, or as a salesgirl is educated now days in her job?

The solution of the problem lies in sp cialized education. Not only the home-mak must be taught but the whole business of d mestic education must be put on a practic basis.

A few years ago a far-sighted and wi group of idealists suggested and were ready supply the capital for endowing a departme of domestic engineering in one of our gre Eastern technical schools. Their idea was educate domestic experts with the same sur ness of aim, thoroughness and knowledge electrical or construction engineers are ed cated, and then to let them apply their trai ing to the economy and construction of t home in the same measure as the electric expert applies his training to wiring a Woo worth building or a construction engineer bridging the St. Lawrence.

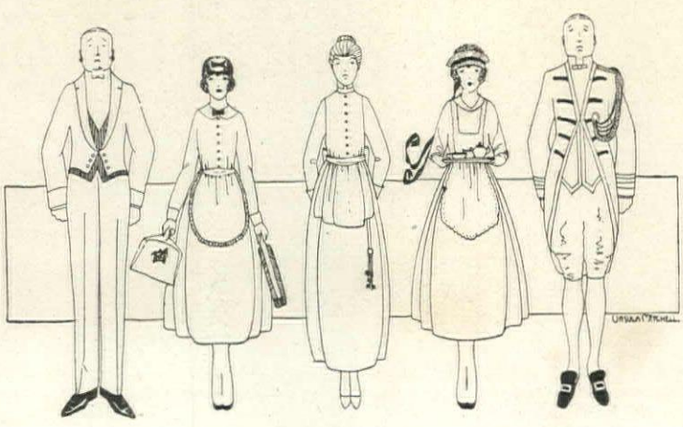
That was an idea of yesterday, yet unfu filled today. Subsequent developments ha proved it sound. Only the other day I listen to the suggestion that, if the women voters America wish it, they can establish a nation compulsory training course in home service f young women on a plan similar to the propos system of compulsory military training for o young men!

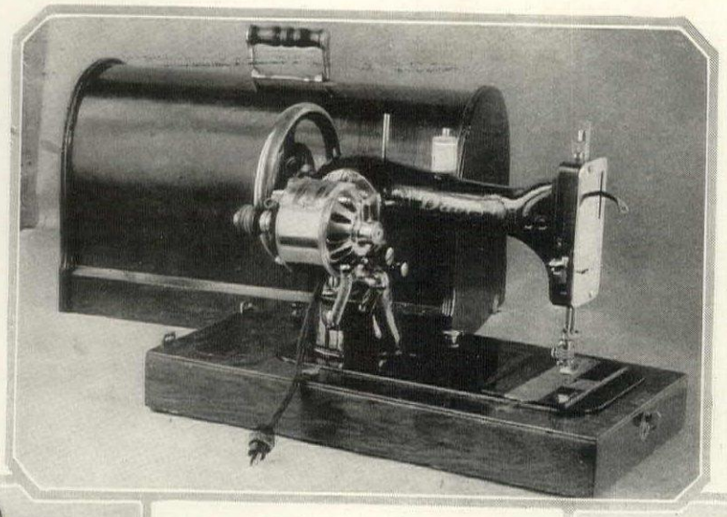
All this is for tomorrow. Today's situati demands that something be done. What c we do? The servant problem is ended f the servant has departed.

I cannot tell you how to pr cure the unprocurable. A millio aire with the wealth of the Indi may be able to hire a butler, a ch and a retinue of retainers; some c But princely wages pile up a fea ful overhead — and then fail guarantee permanent service. T home-manager of moderate incor is helpless. But we can do thi We can think seriously of th great and pressing problem, and so doing hasten its solution.

There are already a few lon range thinkers and organizatio

(*Continued on page* 82)





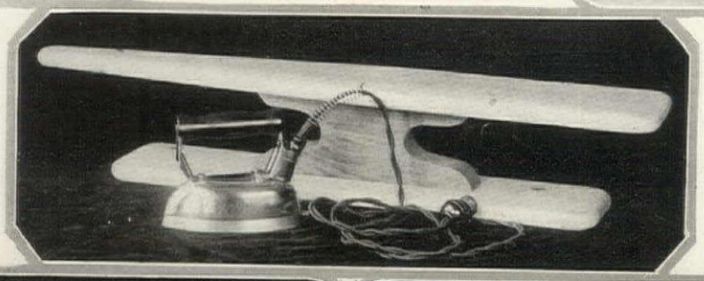
The sewing machine is an absolute necessity. This is a rotary model, hook-type, full standard size, ball bearing, with additional devices of hinged presser foot and reverse speed adjustment. It operates on either alternate or direct turn. A complete set of attachments and accessories comes with each machine. $72

EQUIPMENT FOR *the* SEWING ROOM

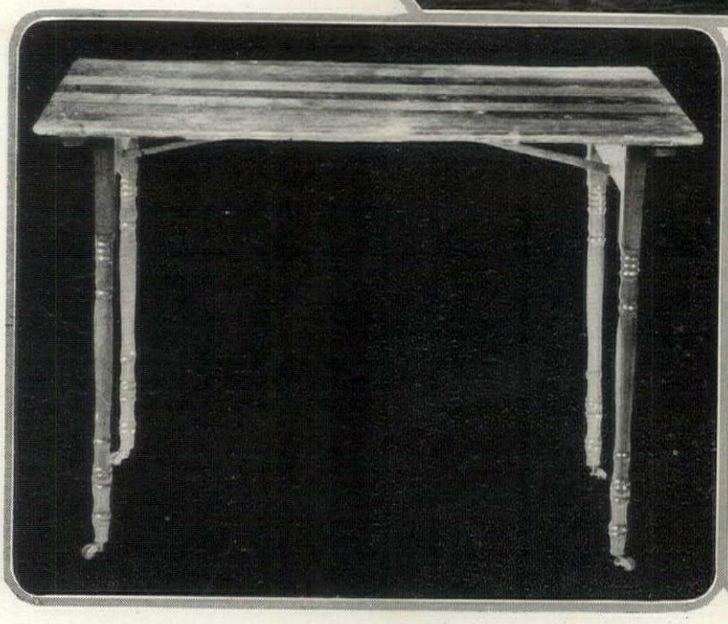
These may be purchased through the House & Garden Shopping Service 19 W. 44th St., N. Y. C.

The sleeve ironing board makes for good workmanship. It comes one yard long, at $1.50. *An electric iron suitable for sewing room use is* $4 50

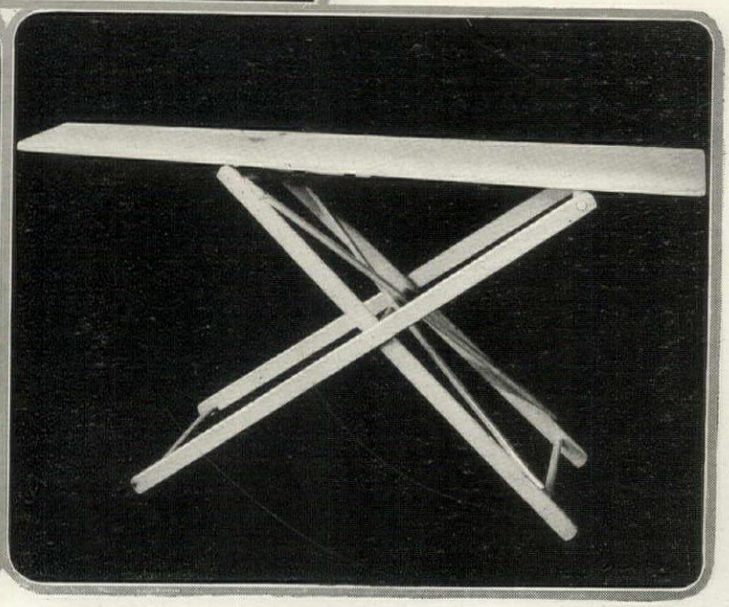
In the Dolly Madison sewing box the lids lift up, revealing conveniently arranged compartments for spools, scissors, etc. It is of mahogany and measures 23" high, 13" wide and 15½" long. $25



The William and Mary mahogany sewing table has three drawers, the middle one equipped with a compartment and sliding tray. It is 21½" by 13" by 26" high. Drop leaves are 8" by 13". $37



No sewing room is fully equipped without a substantial, ample sewing table. This design is of pine and has collapsible legs. The inch measure is painted on it. $3.50



A folding ironing board measures 4' long, sufficient for the pressing work in a sewing room. It comes attached to a substantial stand. The price complete is $3.50

FREEZING THE AMERICAN DISH

TO be one hundred per cent American, each one of us must eat at least two and a quarter quarts of ice cream annually. This is the national American dish, despite Boston's claim for the baked bean and the South's for beaten biscuits.

It is no longer a luxury; it is now recognized as a food. The Government classifies it, and it is experimented with at most of the State agricultural colleges and State experimental stations. Its making has become an industry standardized by the Government and certain rules must be adhered to by every manufacturer.

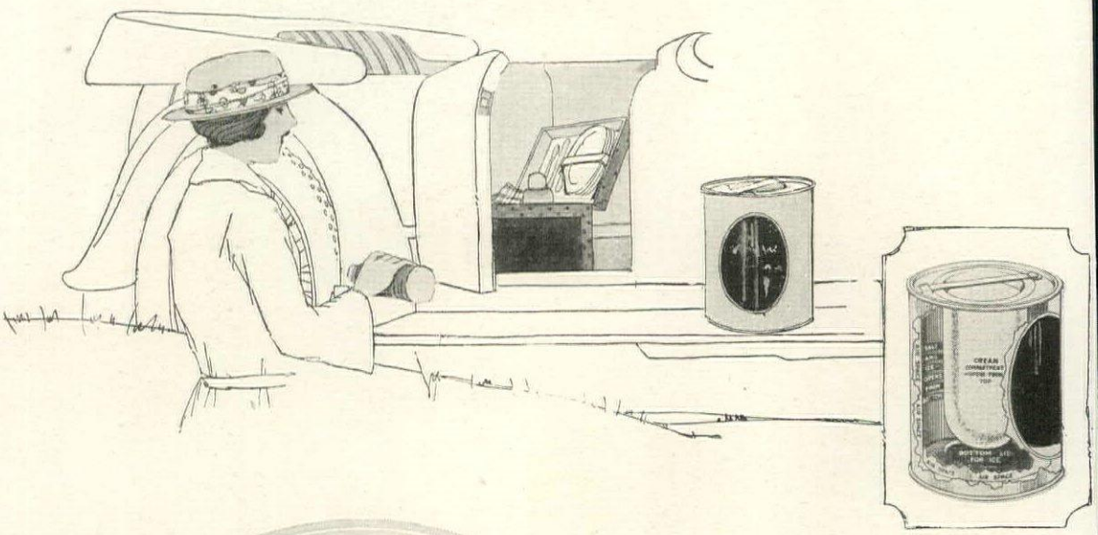
The introduction of ice cream as an industry not only stimulated purchasers of ice cream, but has stimulated machinery builders. Today the making of large plants and small household freezers comprises a large industry.

For these mechanisms many problems of refrigeration, ice, brine, rock salt and packing arise. Some of these problems are important to the housekeeper as a maker of ice cream, some as a buyer, and some not at all.

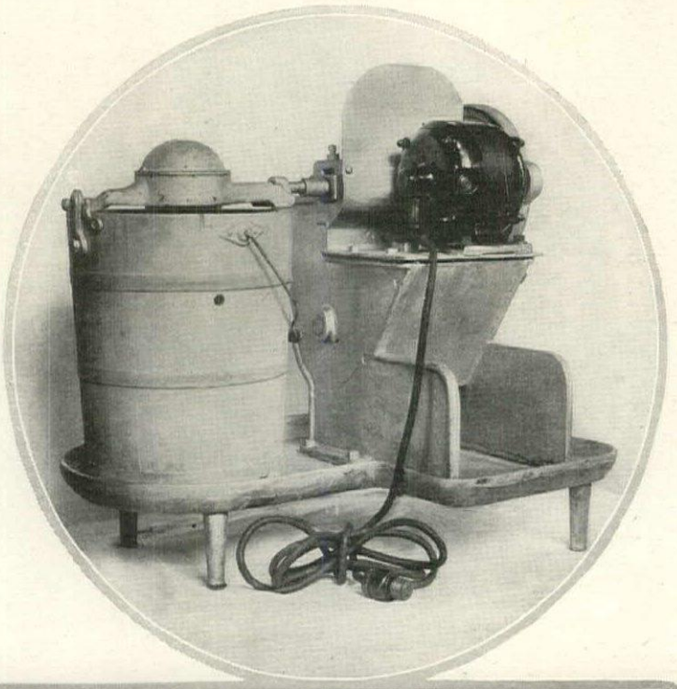
Kinds of Ice Cream

In this sketch we will, of course, only touch upon those parts of this problem that are of interest to the homekeeper.

Ice creams are classified under various heads and sub-heads. Nearly every one interested classifies them differently. For the sake of convenience, we will give here one classification.



The freezer for motoring works simply—you put in the mixture, pack it, and the ice does the rest



The arrangement to the right shows an ordinary motor attached to an ice crusher and freezer. Courtesy of the Edison Company

I. Plain uncooked ice cream known as Philadelphia ice cream, which consists of sugar, flavoring cream with or without condensed milk.

1. Plain with flavoring.
2. Fruit with flavoring.
3. Nut with flavoring.
4. Bisque with marshmallow, macaroon cake, wafers and other bread products well dried out.

II. Cooked

French ice cream—sometimes called Neapolitan (though Neapolitan is really the many-colored layer ice cream only) made of cream, sugar, eggs and flavoring.

1. Parfaits
   Highly flavored fruits, nuts, spices (Nesserold pudding, Roman and English plum puddings).
2. Custards
   Flavoring, cornstarch, vanilla.

III. Sherbets and Ices

Water and milk, sugar, white of egg, fruit juices, etc.

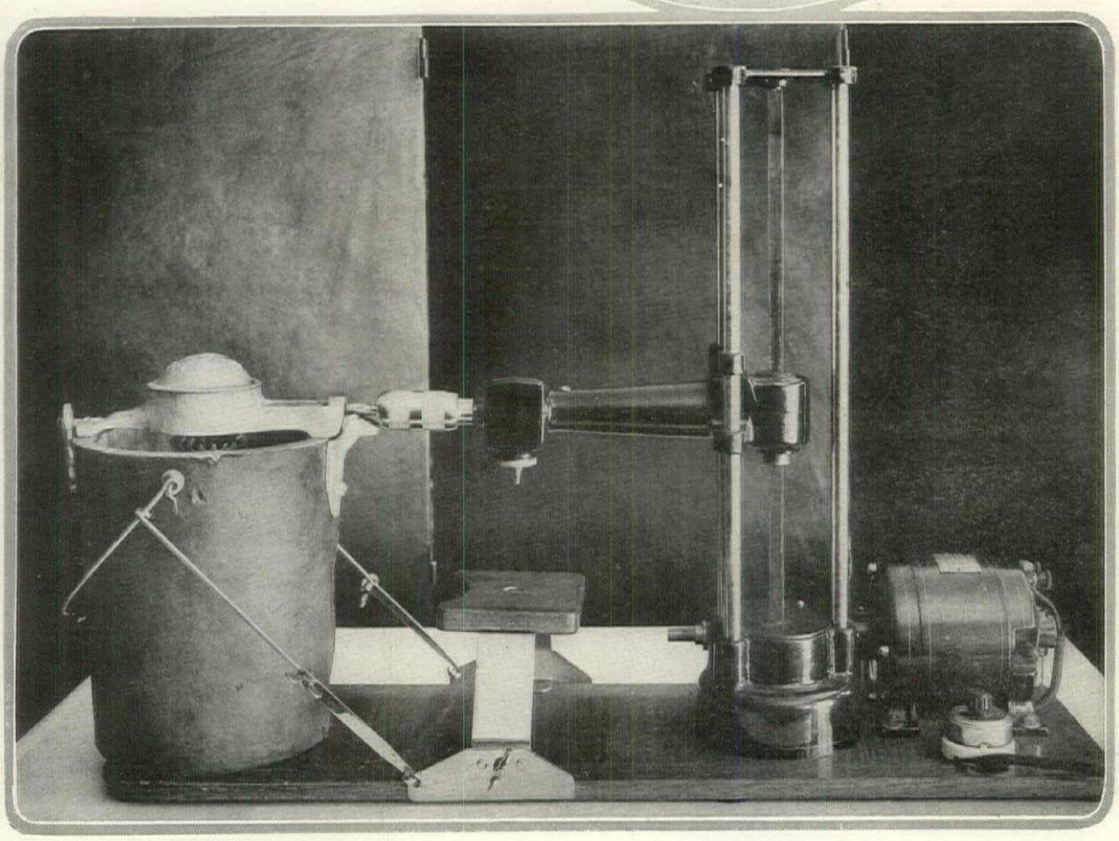
1. Ices (granites frozen by oscillation and frappés — semi-frozen like mush.
2. Water Sherbets — Ices and egg, sometimes called soufflé.
3. Punches — with liquor (passing out!).
4. Milk Sherbets.
5. Lacto—skimmed milk bases.

IV. Moussé

Rich cream sweetened and whipped, frozen in molds without oscillating or turning of freezer.

V. Fruit layers

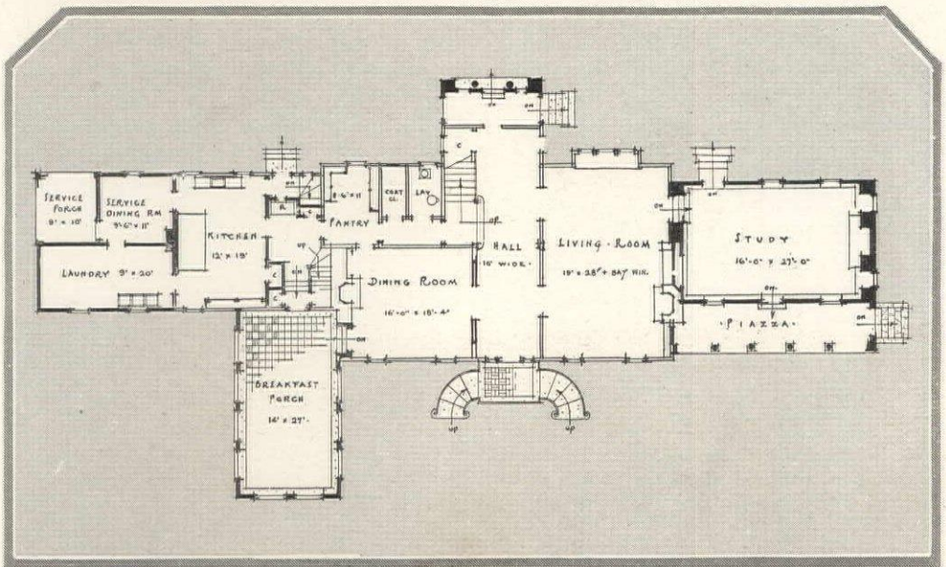
Stabilizers and fillers.
Stabilizers—such as gelatine, ice
(*Continued on page* 84)



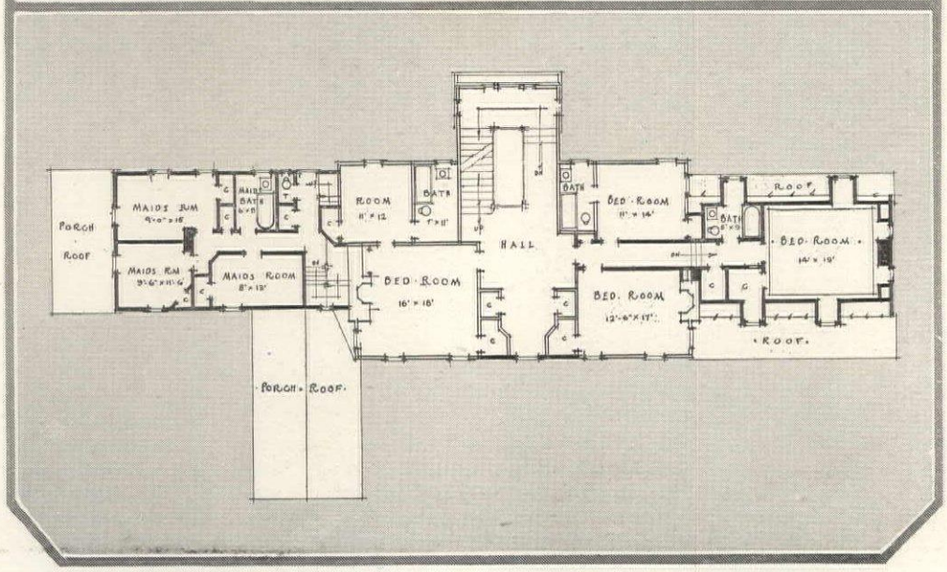
This type of motor unit can be used for dozens of kitchen purposes in addition to turning the ice cream freezer. Courtesy of Edison Company

Gillies

On the basis of a nondescript 1880 house, the architects managed to give the finished structure a pleasant form in which the Colonial aspect is preserved. The study and porch wing has a Southern Colonial aspect. Colonial feeling is also found in the breakfast porch



There is really a great deal of room in the house—a big study flanked by a porch, house-depth living room and hall, a small dining room with a large breakfast porch and a service wing affording plenty of space for kitchen, pantries, laundry and servants' rooms



The closets practically filling the front of the hall are arranged with a nice economy of space. To the four original chambers have been added those in the two wings—marked with black—an extra bedroom at one end and three maids' rooms and a bath in the other

THE HOME OF LOUIS J. SNYDER, RYE, N. Y.

AYMAR EMBURY II & LEWIS E. WELSH,
Associate Architects

Walls covered with an old scenic paper, trim of the doorway and valances carried out in a Chippendale design, chairs of green lacquer, lighting by candles alone—these are some of the elements of delight that give elegance to the dining room in the residence of Joseph B. Thomas in the Piedmont Valley, Virginia

ELEGANCE IN THE DINING ROOM

The Necessary Furniture Arranged in An Orderly Fashion and With Accessories to Delight the Eye Give the Atmosphere Required for Dining Well

ELEGANCE and elegant are two words very often misused in America. The one is sweepingly applied to such diverse things as a good dinner, a becoming hat or a beautiful sunset; the other is considered the pose of the corrupt and contented rich.

Elegance is a very restricted attribute, and it is not a pose. It is the concomitant of gentility and culture.

Social upheavals and the misuse of the word cannot destroy elegance. It is a fundamental quality always active in certain strata of society and quiescent at least in others.

Provide a modicum of leisure and the means that made a modicum of leisure possible, and elegance or the striving for it immediately manifest themselves.

In no other phase of life is this more true than of the decoration of the house.

We speak of the livableness of living rooms, the intimacy of bedrooms, the hospitality of halls and the personality of libraries, but the one room in which elegance should be evident is the dining room. This is made even more important by a recent economic change in the United States.

Whether for good or evil, whether legal or illegal, whether the will of the people or the madness of religio-maniacs, Prohibition is an established fact. Drinking has gone out as an art. With this social custom destroyed, it is reasonable to believe that its place will be taken by eating. And eating is the one habit common to man with which elegance has been most often associated.

We are not concerned here with the alimentary requisites of gastronomic delight—such a subject would fill many volumes—but we are interested in the part played in the fine art of eating by the place where one eats.

The actual food on the table is only half the meal. The other half is the kind of table, the kind of napery and silver and decorations, the chairs, the walls and all those other furnishings that combine to establish an atmosphere of elegance in the dining room.

Perhaps the first mark of elegance is the desire to have a few things but have them good. One must first choose between quality and quantity.

Discernment does not judge the value of dining room furniture on the basis of usefulness alone; it must delight the eye. A Mission dining room suite, such as one sees advertised by the instalment-plan furniture houses, may appear more useful than a set of quaint Lancashire chairs and a Welsh dresser, but the Mission will offend the eye, whereas its parallel in simplicity will not. Those who plead for Mission say that it is "honest craftsmanship", that it "shows how it was made." Elegance, on the other hand, presupposes good craftsmanship, and above all things it does not want furniture that shows how it was made. Such things rarely delight the eye.

The delight of the eye, it must be remembered, is twin to delight of the palate. The difference between good hash and bad is often the way it is served and the room it is served in.

Another evidence of elegance is order.

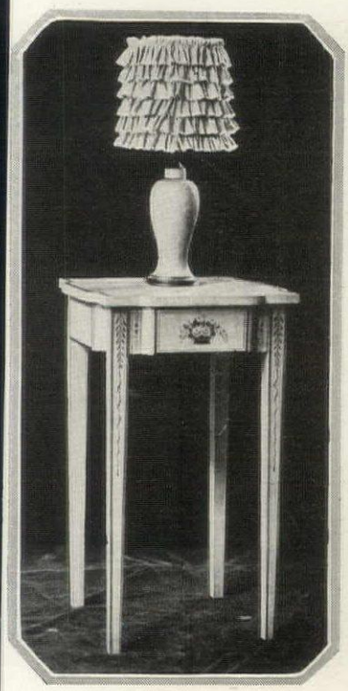
Order requires a certain amount of formality.

Formality is a compliment a hostess pays her guests and a mark of respect she pays herself. Formality is order—the right thing at the right time and in the right place.

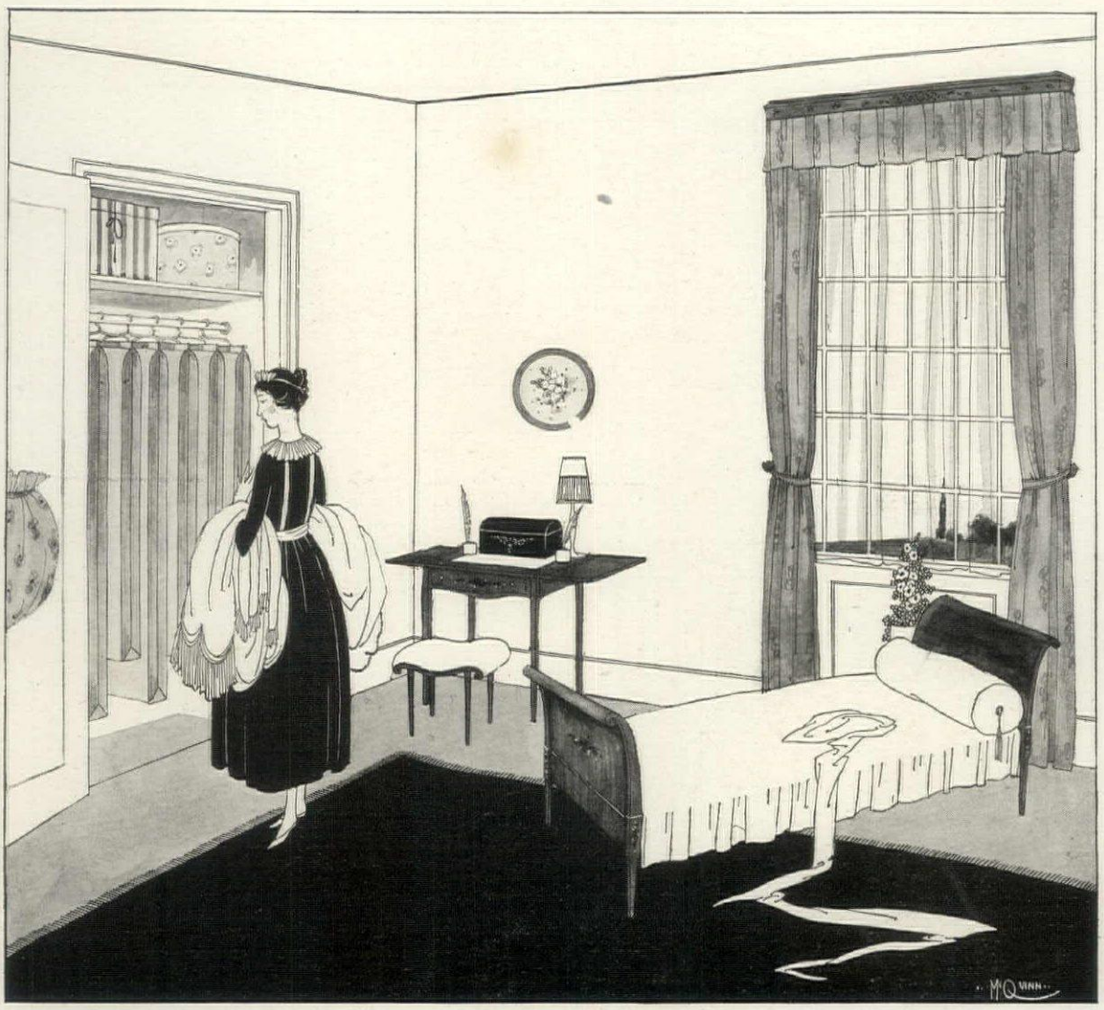
Order demands, for example, that only the necessary pieces of furniture be placed in the dining room. A couch is obviously unnecessary. So is a china closet. Why display all one's ceramic possessions? Keep the china in the pantry. It is disorderly in the dining room.

On the other hand there may be accessories that delight the eye—mirrors, torchères on either side the serving table, bits of Capo di Monte or a fish bowl set in the bay window to catch the sunlight. These are more useful

(*Continued on page* 82)



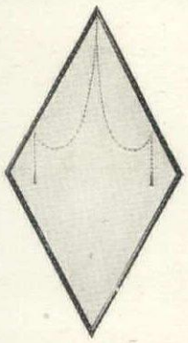
A night table comes in green with flower decorations, 30" tall, 18" square. $35. The lamp is turquoise blue pottery on a teakwood base. The shade is of ruffled changeable turquoise taffeta with frayed edges. Lamp 15" high. Shade 8" diameter, 9" tall. Lamp, $18. Shade, $22



FURNISHING *the* GUEST ROOM

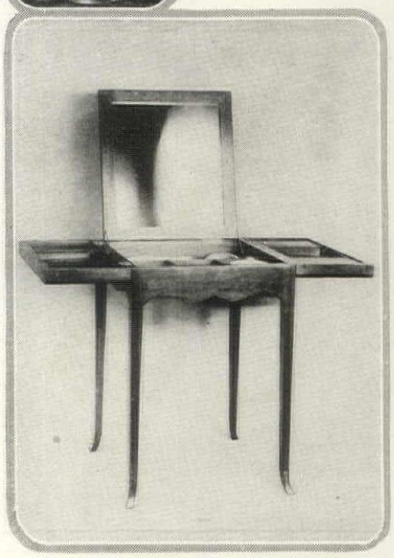
The House & Garden Shopping Service, 19 West 44th Street, will be glad to purchase these articles for you, or send you the names of the shops where they can be obtained.

An excellent idea for the guest room—or any room—is to have cedar paper bags in which to keep clothes. Bags also come for extra blankets so that the guest room can have its own equipment



A unique mirror has a dull red frame with gray dots, the dot motif also painted on the glass. 40" by 23". $45

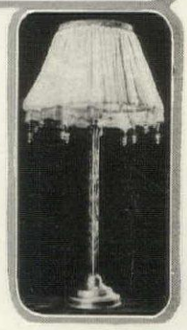
A candle lamp, designed for a summer bedroom has a slender base of etched crystal mounted on dull silver. Lamp, $25



Dressing table in walnut or painted folds open to reveal compartments. 20" by 21". $90 in walnut, $100 decorated

Chaise longue in black wood and black cretonne with rose or any cretonne desired. 42" long, 23" wide. $150 in muslin

Small, hand-decorated desk and bench in old ivory, mauve and green. Bench 12" by 15". Desk, 36" high, 19" wide. Desk, $55. Bench, $30



The candle lamp with crystal stem has a shade of crêpe rose chiffon with crystal balls. 17" tall. Shade 7" high, 6" wide. Shade, $20

May THE GARDENER'S CALENDAR *Fifth Month*

Dwarf peas need support, such as a line on either side of the row

Small uneven spots in the lawn can be pounded with a heavy tamp

Do not fail to thin out the plants in the vegetable rows while small

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
What is so sweet and dear As a prosperous morn in May, The confident prime of the day, And the dauntless youth of the year, When nothing that asks for bliss, Asking aright, is denied, And half of the world a bridegroom is, And half of the world a bride? *William Watson*		**This calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**					1. The early sowings of vegetables must be properly thinned out; plants that are unduly crowded become thin and spindly and never develop into healthy vigorous specimens. Thin the plants when small.
2. If the weather conditions are settled the warm vegetable crops may be sown at this time. Beans, limas, corn, squash, pumpkins, okra, melons, etc., are all considered warm crops in this respect.	3. It is unwise to postpone potato planting any longer if you want good results. Potatoes are a cool crop and late plantings of them, however, well cared for, are rarely successful. Use a fertilizer with 1% potash.	4. Do not stop sowing those crops that mature quickly, such as spinach, peas, radishes, lettuce, etc. Frequent sowings in usable quantities are the first step toward success. If there is any surplus it can be canned.	5. Tubbed plants of all kinds used around the grounds for decoration may be taken from their winter quarters and moved into place now. To maintain growth, these plants should be given liquid manure.	6. Crops that are more or less inactive and are not growing well should be stimulated with an application of nitrate of soda or some other strong fertilizing element used in liquid form to bring about quick results.	7. Most of the more common annual flowers may be started out of doors now. Have the soil in which they are to go well prepared far enough ahead so that it will pulverize when being worked. Sow the seed thinly in drills.	8. All the summer flowering bulbous plants may be set out now. To assure a continuous supply of gladioli, they can be planted at biweekly intervals. The rule is to plant all bulbs twice as deep as their diameter.
9. Do not delay cutting the lawn until the grass is so long as to necessitate raking. Good lawns are the result of liberal fertilization and frequent mowing, the latter in some cases twice a week in growing weather.	10. The edges of walks, flower beds, shrubbery borders, etc., should be trimmed cleanly and neatly with a turfing iron every few weeks through the season. This finishing touch is necessary to complete your grounds.	11. Carnations intended for forcing in the greenhouse next winter can now be planted out in the garden. Have the ground well fertilized, keep them pinched back and see that the soil between them is cultivated.	12. Maple trees should be pruned just as the buds are bursting; there is no danger of their bleeding. Any large scars which may result should be painted with proper tree paint to preserve the wood until the cuts heal.	13. Weed killers are very necessary in stone gutters, blue stone walks and drives, and other places where it is unwise to use a hoe. One application now will destroy all undesirable growth for the season.	14. Now that the garden work is in full swing, invite yourself to get acquainted with the use of a wheel-hoe. These implements do the necessary work of cultivation more efficiently and with less effort than any other.	15. Roses for flowering in the greenhouse next winter should be planted in the benches now. Use a rich, heavy soil for them, firm the beds thoroughly after planting, and top-dress occasionally with raw bone meal.
16. Just before the general flowering season begins in the perennial garden it is a good practice to top-dress the beds with bone meal or other concentrated fertilizer. Scatter it on the surface and rake it into the soil.	17. Make a small seed bed for the accommodation of late cabbage, cauliflower, kale, Brussels sprouts, etc. These should be sown now. Keep the young plants in separate beds until it is time to plant them out.	18. Leaf beetles of various types will soon be at their destructive work. Spray the currant bushes, gooseberries, elms, cherries, etc., using arsenate of lead as the most adhesive of any of the regular poison sprays.	19. A barrel of liquid manure in some convenient corner of the garden will be a valuable accessory for treating plants that are not doing well. Alternate applications of this with solutions of nitrate of soda.	20. It is unwise to postpone the sowing of farm crops any longer. Mangels, sugar beets, carrots, turnips, etc., should be sown. As size is the important factor with these crops, early sowing is needed.	21. Do not neglect to keep up succession sowings in the garden, as advised elsewhere in this issue. Corn, beans, spinach, peas, radishes, lettuce, beets, carrots, chervil, cucumber, cress, kohlrabi and turnip are all timely.	22. Leaf eating insects will also soon be working in the garden. For them a poison spray on the foliage is the thing to use. Cover the squash vines with nets supported on stakes, to protect from squash bugs.
23. Dahlias may be planted out now. Make deep holes for them, setting the plants several inches below the grade to allow for filling in the soil as they grow. Use a little sheep manure or bone meal in the bottom.	24. A few dead flower stalks will make an otherwise good garden appear very ordinary. Keep the tall flowers supported with individual stakes, the grass edges clipped, and remove old stalks.	25. When the various fruit trees are in bloom they should be sprayed with a combination of Bordeaux mixture and arsenate of lead. This will destroy the various insects that ruin the fruit, catching them as they hatch.	26. If the weather is dry you will be troubled with the attacks of green fly and other plant lice. Peas, lettuce, egg-plant and other soft foliage plants are especially susceptible. Spray with strong tobacco solution.	27. If the weather appears settled, the bedding out of geraniums, cannas, salvia, coleus and other bedplants may be started. If a delayed cold spell should come along, cover the plantings with old sheets.	28. Keep the ground between the potatoes constantly stirred, and look out for the potato beetles. If any are in evidence, spray with arsenate of lead. Bordeaux mixture along with the lead will prevent attacks of blight.	29. Winter celery may be sown now. Make a seed bed for it and sow broadcast. When large enough to handle, dibble the little plants off into well prepared soil. When they are 4 inches tall you can plant them out.
30. Formal evergreens and hedges should now be clipped. Hedge shears are the best tool to prevent any voids in the trees. Branches and tips that have been burned by the sun can be removed with the pruning shears.	31. After they have finished flowering, but not before, the lilacs, syringas, deutzia, forsythia, spirea, snowball, pearl bush and other early flowering shrubs should be pruned. Cut out the old, unproductive wood.	*EV'RY spring, come bird-nestin' time, I git to wonderin' why some kinds o' birds is plumb sensible 'bout buildin' an' takin' care o' their homes, while others act up like flitter-brained fools. A chippy, fer instance, is steady as a church once she begins settin' on her eggs. But a robin—why, land, she's a reg'lar squawkin' idiot. There's one ol' robin—I reckon mebbe it's the same one ev'ry year—who builds on a rafter in our kitchen shed. 'Bout the end o' April she starts in carryin' grass an' mud an' stuff fer the nest, workin' like a house a-fire. Then after a while she lays an egg or two, an' right away she loses her nerve an' sets up the all-firedest hollerin' an' flyin' 'round soon as anybody comes in a mile of her. After a few days more she leaves the whole shootin'-match an' never comes near it again 'til nex' spring.* *—Old Doc Lemmon.*					

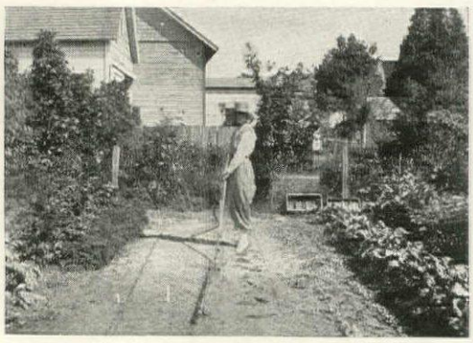
Have the ground well prepared and fine before planting the flowers

A sprinkling of lime on the lawn will help correct "sour" soil and weeds

Keep the cabbages dusted with slug-shot to check the cabbage worms

Primroses in variety are among the finest of the spring blossoming plants and are especially adapted to use, as here, in borders facing taller growths

Keep a careful watch for the depredations of cutworms. Sudden wilting down of a healthy plant suggests one of these pests at its root



The different garden irrigation systems are well worth investigating. If you make a wise selection, you will find one of these devices a profitable investment

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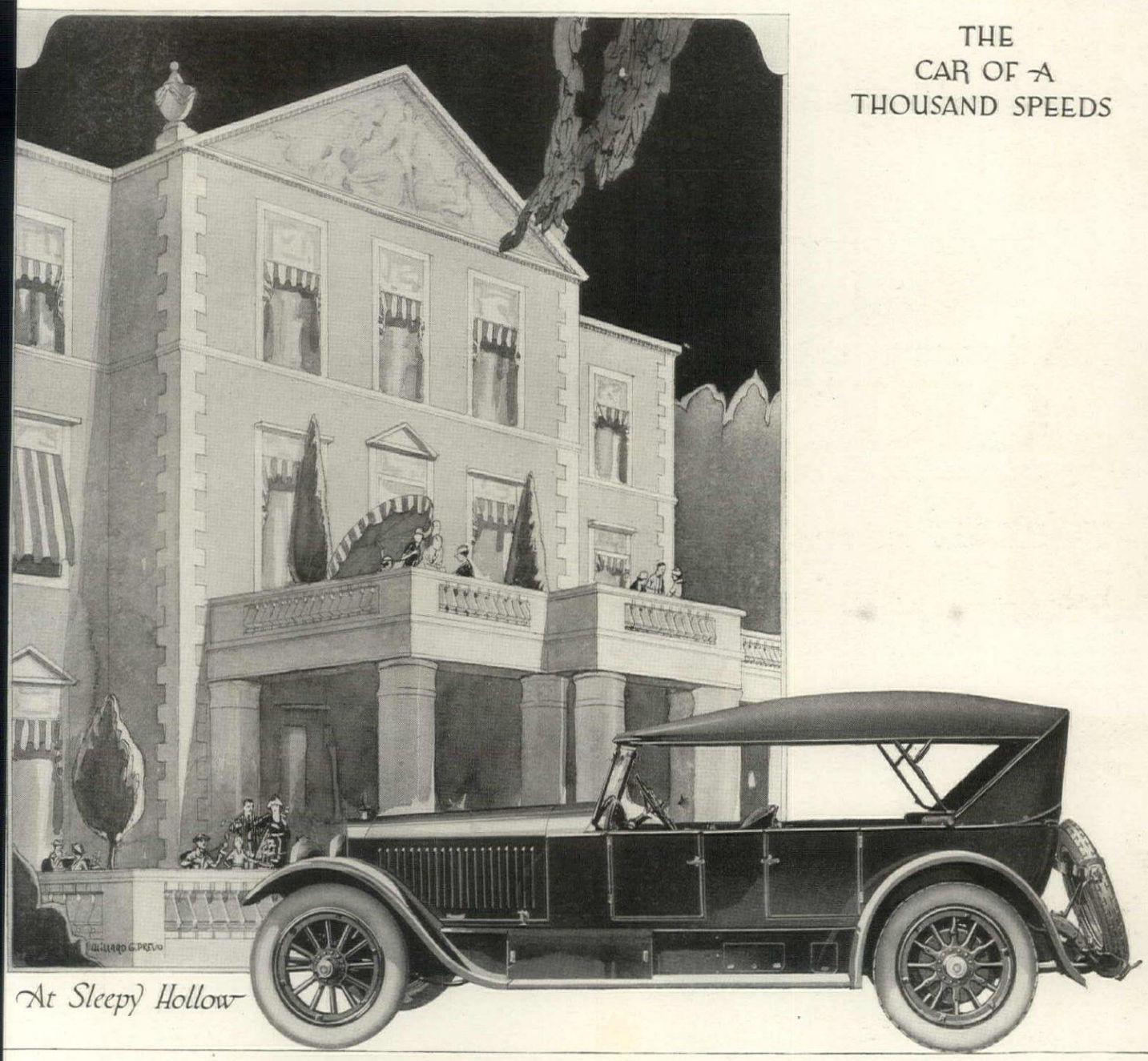

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You command a thousand speeds by the touch of your finger on the control lever mounted on the steering wheel.

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Remember all grass rugs are not CREX. You may even be offered imitations made of split or crushed straw. But genuine CREX rugs will give to you the same satisfaction they have given to millions of other users during the past twenty years. In homes both modest and pretentious they have stood the test of time.

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It's your protection and our guarantee

Building the Hardy Border

(*Continued from page 52*)

to realize that instead they have become all the more interesting from being old, and we find ourselves looking forward to their recurring seasons as we anticipate the visit of an old friend. In time, associations come to hover about them, as about the old books on our shelves and the old haunts that we frequent. For the more prosaic there is the scientific interest in comparing the growth and performance of one year with another. By all means keep a notebook!

An established border furnishes a surprising quantity of flowers for cutting. Armfuls of bloom are taken from my own border almost daily, and yet it is one of the points of greatest interest in the whole street throughout the season.

Necessary Space

The notion seems widespread that to have such a border one must necessarily have a large place, which is not, after all, a prime requisite. The most effective location for such a planting is, probably, along the far edge of the lawn, where it will be viewed mainly from the house. This would mean perhaps along the boundary line of a village lot. Such a border may be about the foundations of the house, though this is of all locations the least desirable as it will not be seen to advantage from the windows of the house. A backyard is a good situation, particularly if one can run the border about the yard and can spare ground for a bit of green, be it never so small, in the center.

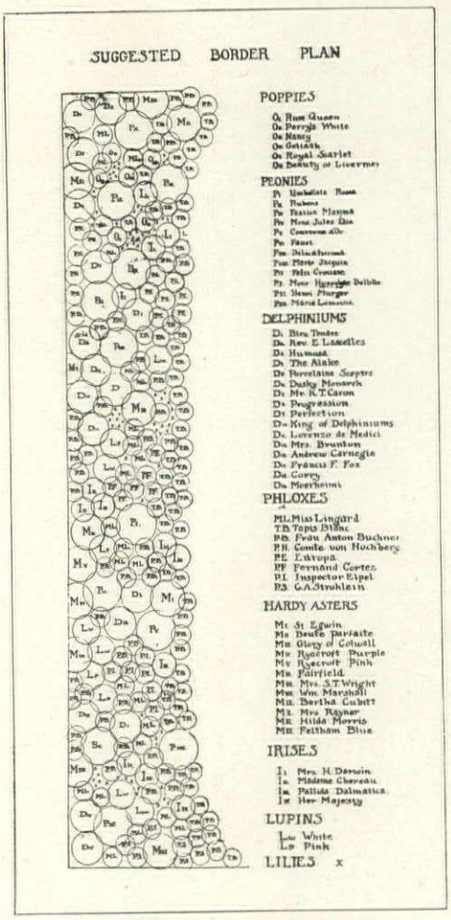
There is nothing more charming than a walk between two borders, the double border of English gardens, a feature of endless possibilities which we in America neglect almost altogether. This type of border, however, allows a different planting than the more usual single border, for in this case less thought need be given to its effectiveness at a distan One might almost characterize the pla ing as more intimate, for it is to seen from near at hand, and the inte is more likely to be busied with sin specimens than with the broad effect the whole. It is this broad effect t should always be kept in mind wh planning and executing the single b der. As it is more usually this la type and its problems that confront home builder, I shall confine wha have to say to that sort of planting.

The first principle to remember is t the best results are always to be tained by simple and broad treatme That it is better to paint from a sim palette, with a minimum of color m ing, is a maxim equally good for painter and gardener. In either ca we are making a picture. The prob of the border is complicated by the f that it is a series of pictures we m plan for. I can better explain wha mean by proceeding at once to the c sideration of the several effects ain at in the accompanying plan.

Succession of Bloom

Growth in a border starts, of cou simultaneously with that of the gr and the leaves on the trees. This ea growth shows a variety of light, delic greens and reddish browns that not o are beautiful in themselves, but w the great diversity in habit of grow and texture and shape of leaf seem make any additional color unnecess if not actually undesirable. In con quence I have not indicated the plant of any of the early flowering bul such as crocus and tulip. For these, late Cottage and Darwin tulips, and whole race of daffodils, I prefer to f room elsewhere. An equally weig reason for their exclusion is that th

(*Continued on page 76*)



The first principle to remember in planning the border is that the best results come from broad and simple treatment

The Charm of a Georgian Dining Room

THE atmosphere of simple dignity which seemed to pervade the delightful Dining Halls of Georgian England was inspired by an orderly arrangement of a few well-chosen objects.

¶ Such a grouping of Furniture is particularly appropriate to the moderate size Dining Room of today, its broad casement windows and delicately paneled walls presenting a perfect background for the graceful sideboard and table with their accompanying chairs. The very *simplicity* of this ensemble creates an air of distinction and an effect of spaciousness which even the limited dimensions of the room cannot dispel.

¶ Those who would imbue their surroundings with like charm will derive much inspiration from a stroll through the unique Galleries of this establishment—where even that Furniture which convention demands for the Dining Room and Chamber transcends the commonplace, though available in wide variety and at well within moderate cost.

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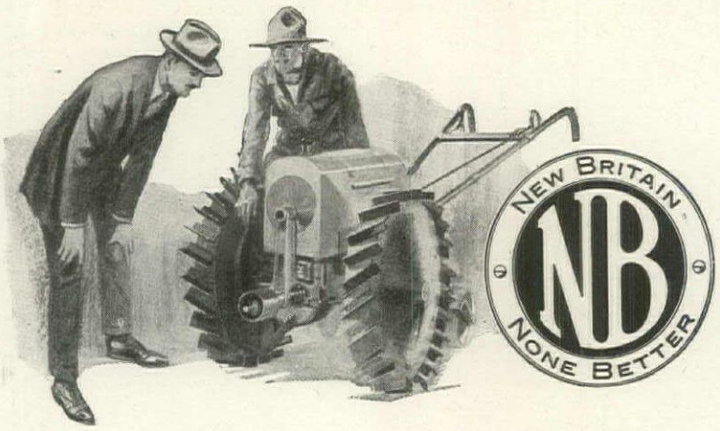

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The New Britain Tractor has sufficient clearance to straddle rows 9 to 13 inches high; compact enough to work between rows 24 inches apart; low enough to creep under smallest orchard trees; flexible enough to dodge obstructions and injury to plants.

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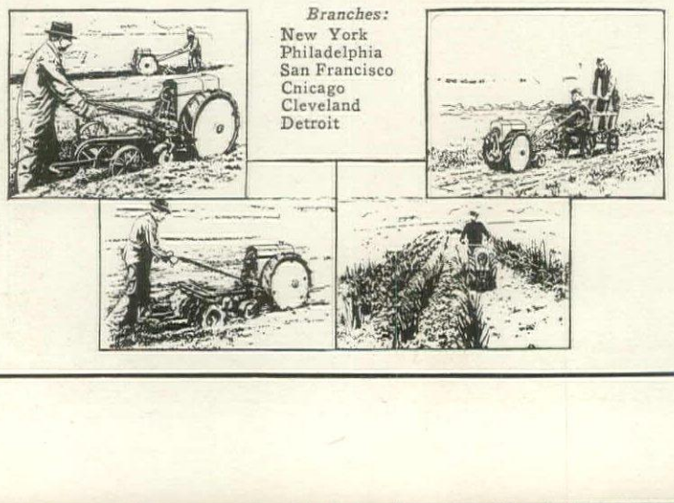


Building the Hardy Border

(*Continued from page* 74)

greatly hinder the proper cultivation of the larger plants.

The earliest flowering plant I have indicated is the lupin. Now the lupin (*Polyphyllus*, the perennial variety), comes in white, pink and blue. The white is a flower of exquisite purity and grace. The blue, however, runs to reddish tones and the usual pink lupin rather suggests lavender. There is a recently introduced lupin of a purer pink that in combination with the white forms a beautiful group. The lupin is a fair sized plant throwing up perhaps a dozen flower stalks, from 2′ to 3′ tall. In this border, 50′ long by 8′ wide, I have placed ten lupins, three pink and seven white. Nothing else will be in bloom when they open. The whole border will be a mass of billowy green, however, and if the background can be a hedge or a vine-clad fence, the lupins will prove quite enough.

By the time these begin to fade, the irises will be coming into flower. In the iris planting I have limited the colors to white, blue and pink. The iris is so delicately colored that only the so-called self-colored sorts seem sufficiently assertive to be suitable for a planting of this nature. Mrs. H. Darwin is a most satisfactory white, of rather dwarf habit. Madame Chereau is the tall and stately variety with somewhat elongated white flowers with blue laced edges. *Pallida Dalmatica* is a large, luxuriantly growing kind, whose extra sized flowers at a little distance give the effect of a clear, delicate blue. Her Majesty, with flowers almost as large but borne on shorter stems, is soft pink with crimson markings. These four are as satisfactory as any I know for this use. Not only that, but they are particularly beautiful irises in their own right.

Faded iris blooms with their undeveloped seed pods should be broken off each day. Left on, they go far to spoil the appearance of the plant and, besides, new buds always open better if the withered flowers are removed.

We have to be especially careful in placing our irises unless we are willing to cut them off before their time, because the oriental poppies never wait for the iris season to be quite over. These with their brilliant black and scarlet coloring and great size are likely to prove rather upsetting to one's preconceived ideas of balance and harmony, unless they are carefully curbed. After considerable experimenting I have finally found them most effective in my own border grouped by themselves, where they have a background of evergreens. It will be noticed that in the plan I have placed them and the irises together, or rather I have used the white iris to separate them from the colored sorts. Throughout I have used white as a harmonizer, where it serves much the same purpose as the lead of a stained glass window, keeping apart colors that would clash if in immediate contact.

The Peonies

By the first of June—in many localities, somewhat earlier—the peony plants will have altogether lost the mahogany color of their earliest stage and will have developed into picturesque mounds of deep, glossy green. The buds of the sorts to flower first will be almost at the point of pushing back their green calyxes and unrolling their petals. For a day or two before this long-watched-for event takes place I like to have an all-green border again and usually make a point of cutting out the iris stalks and poppies still in flower. The peonies are a host in themselves and seem to prefer a clear stage when their show starts.

In the key accompanying the plan will be found the names of twelve peonies which I unreservedly recommend, twelve standard sorts of moderate price, which give as great a vari type and color of bloom as any t I think of, and which will f flowers for the longest possible sea from three to four weeks. Hot w at this time noticeably shortens th son, both as regards the group an individual plants.

By the third week of June, whe later peonies are in flower, the phiniums will be reaching a consid height, and the long, graceful spi buds will begin to show color. with the Madonna lilies and the white phloxes always follow ha the peonies. The delphinium, or nial larkspur, ranges in color from through countless enchanting com tions of blue and lavender to deep and purple. The scarlet and so-yellow sorts need not be considered

This lily, phlox and larkspur shows the border possibly at the of its beauty from the point of vi the picture builder. The lark sometimes attain an extreme heig 8′, well established plants throwin numerous stalks. The lilies in a able season grow 3′ to 4′ tall. phloxes are lower. The colors an varied heights lend themselves a ably to effective group arrangeme

I advise trying the lilies if the have rather light and well-drained They are as hopeless in a heavy soil as a family of young turkeys rain squall.

The Phlox Era

As the larkspur and lily time p the gorgeous phlox era comes—th mer perhaps the most ethereal latter certainly the most brilliant of the garden year. Of these taller, phloxes I have indicated some dozen of what seem to me the somest and most distinctive sorts. newer, large flowered varieties ar ones worth while. The beautiful creamy white flowered dwarf, Blanc, is, so far as I know, with rival for the post it seems espe designed to fill; that is, a place i very front of the border. It from 1′ to 1½′ tall and bears heads of large flowers. It blooms e than the other phloxes in this group, usually beginning to flowe as the early white, Miss Lingard, its best. Tapis Blanc forms a b between the two seasons. Frau A Buchner, universally acknowledge very best white phlox, bears eq large flowers in larger but some looser heads, and grows very tall, over 3′. This white is used for its sake and to separate the more bri sorts. These brilliant colors are effective used in considerable quan each by itself. Of the colored var I suggest starting with a half-d each of the following:

Cortez—a rich crimson, early.
G. A. Strohlein—a wonderful sa with a red eye.
Europa—white with a clear red
Comte Von Hochberg—a deep son, one of the darkest co sorts.
Inspector Elpel—a rosy pink w red eye, especially valuable, very late.

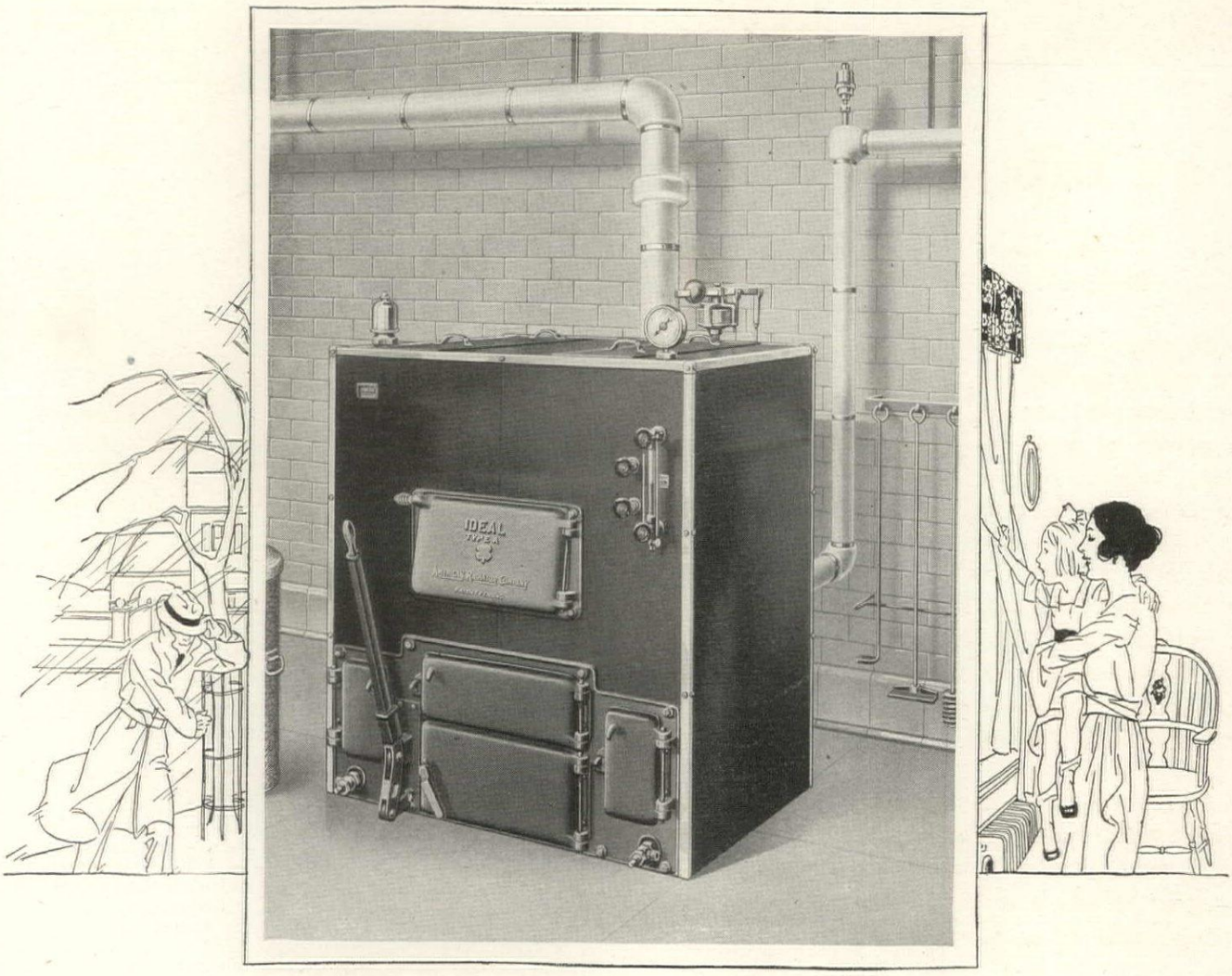
The phloxes, with their wealt color and bloom, carry us well September, when the various fall begin to flower.

Asters

The number of these Michae daisies, as we have learned to call t are a revelation to most people, still suppose the lavenders of our New England asters the only colo be found among them. There are, ever, not only these lavenders and more, but pinks, in almost pure t

(*Continued on page* 78)

The De Luxe Heating Service



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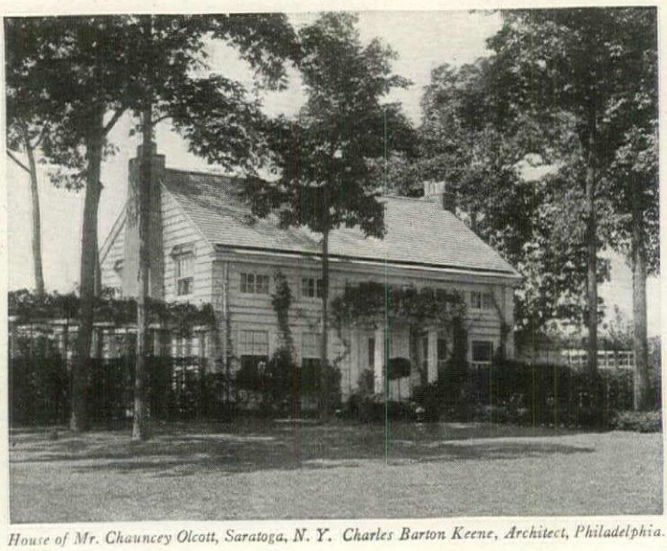


House of Mr. Chauncey Olcott, Saratoga, N. Y. Charles Barton Keene, Architect, Philadelphia.

FITNESS for the particular use to which they are to be put should be your guide in selecting the woods for your home.

Almost any wood will prove satisfactory on the inside of the house; but this is not true on the outside, where the wood is exposed to heat and cold, sun and wind, rain and snow.

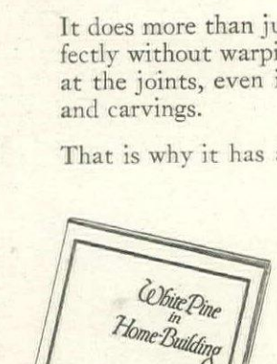
That's why it is important for you to get the right wood on the outside. The wood you use there will determine your repair charges and the appearance of your house —both vital matters.

WHITE PINE

The many old houses in all parts of the country—in New England dating back to early Colonial times—attest the durability of White Pine.

It does more than just last. It holds its place perfectly without warping, splitting, rotting or opening at the joints, even in the most delicate mouldings and carvings.

That is why it has always been the preferred wood in this country—why it is the most economical.



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Building the Hardy Border

(*Continued from page* 76)

white, light and deep blue, crimson, and purple. Many of the newer varieties grow to be larger plants and bear larger flowers than those most of us know.

My own border is perhaps too far north for them; at any rate, I have so far failed to get really satisfactory results with the hardy chrysanthemums. The plants are invariably ruined by heavy frosts just as they are beginning to bloom. Under happier climatic conditions the chrysanthemums would bring into a border the glint of gold which autumn plantings seem to need. The heleniums and golden-rod I have tried did not quite please me, on account of their somewhat wild and weedy appearance, I fancy.

The border in which the accompanying photographs were made has been established some years. It went through various stages of experimentation before it finally settled down into what it now is, a planting giving a series of seemingly natural although rather carefully calculated effects. The suggestions I would make are derived from my own experience.

In building a new border I should start out with these rules firmly in mind:

1. Select a location, if possible, in full view from the summer living room.

2. Carefully measure the space to be planted, and make, to a convenient scale, a detailed plan showing the location of every plant to be set. This not only makes the actual planting much easier, but makes it possible to get along without the unsightly and perishable labels, for if in doubt as to a name one merely has to consult the plan. Personally, I like to make a series of colored plans showing the color scheme I am striving for at each season.

3. In arranging the colors try to get beautiful combinations, remembering always that simplicity is a chief that end. A half-dozen plants e three or four colors are far bette the same number of plants, each different color. Use white to se jarring tones.

4. Whenever practicable, obta best quality of plants, in named ties.

5. Give a reasonable amou labor and fertilizer in preparin ground. Such preparation as an den ground should have is enough

After a border is once well pl the care is comparatively simp spade the soil carefully betwee plants in early spring, working in ground the light dressing of manure applied the previous au Hoeing two or three times durin summer is all the further culti usually needed. This keeps the condition and the weeds down. is furnished only in times of drought. Cutting out the stal faded flowers makes a fresher l border.

What I have written here is mea way of suggestion rather than any lute dictation. Your garden shou your very own. You may get he be sure—"Helps shunned are hin sought and found" here as else Our ideas of the perfect borde certainly differ, just as do our of the Millennium. Every man every woman too, for that matte I suppose, a more or less definite t individual idea of what the Mille even is going to be like. For my I am prepared to go on record n one who hopes that that delightfu will be characterized by more ge attractive houses, each with its beautiful garden, the loving hand and so a true expression of the d therein.

A Remodeled Cotswold House

(*Continued from page* 48)

refreshing and convincing straightforwardness about the style, due, doubtless, in great measure, to the fact that it is obviously a product of local evolution "growing out of the inherited knowledge of the wants which the builders had to satisfy, and of the natural material at their disposal."

One cannot but admire the ingenuity of the old builders who, by the employment of one single material, succeeded in creating the most pleasing and varied results. That one single material was the native limestone to be found in abundance throughout the Cotswold hills. Out of it they made not only their walls but also their roofs, using thin stone tiles. As the houses, almost invariably, were of one room in depth, and expanded lengthwise rather than in compact mass, the roofs were of neither great height nor span, so that stone tiling was physically quite feasible.

With houses commonly of one room in depth and ranges of windows, abundant light and air, with concomitant cheerfulness, were assured. The walls, whether of ashler or of rubble face, had equally agreeable qualities of texture and color which grew more and more pleasing with weathering and the appearance of lichens. Withal, one is convinced on every hand, that the Cotswold builders built not only for substantiality but for delight as well.

But the Cotswold style needs no justification either on its own behalf or as an example for current work in England. As a type meet for emulation in America, however, there are those who cavil on both sides of the Atlantic. They are chiefly those who take not enough account of the legitimate element of delight in architecture. F sake of these folk, with their zealous obsession for practicality for logical expression in local mat it is worth noting that there are few places in the States where th materials lend themselves rather to expression in Cotswold mode in other manners that are com deemed more essentially America

This does not mean to say that ish copying, which is merely an e tion of archæological proficien either advisable or desirable. It mean to say that the Cotswold t essentially flexible and adaptabl that, with certain modifications, for instance as the substitution of for stone tiles, dictated by co sense and the character of local rials, it is worthy of very serious sideration by those intending to in districts where the general con are favorable.

To return to Court Farm, whe veying the combination of old an one is scarcely conscious of the Close analysis, it is true, will reve fact that the chapel dormers with cheeks are of recent devising; th bow window on the ground floor, angle on the road front, was con to accommodate a passageway avoid interfering with the ancie terior arrangement; and that the room, facing on the garden, is l of modern construction. Such fe however, and their happy incorpo serve to show the inherent adapt of the style and, at the same tim happy possibilities within the re an architect who has saturated h with the precedents of a type in he has chosen to work.

The Hampton Shops and the Ideal Country House

BRINGING indoors a suggestion of sparkling water and gay formal gardens by its sympathetic color treatment, this delightful breakfast room, with its trellis overlaid walls and decorated satinwood furniture, re-created from the designs of Sheraton, is but one of many delightful country house interiors now exhibited at the Hampton Shops.

The Hampton collection of fine antiques is assembled with reproductions which are authentic not only in design and coloring, but also in that integrity of construction and perfection of hand-work that gave intrinsic value to their originals.

This collection arranged with harmonious textiles and incidentals, offers full scope for expressing the preferences and personalities of our patrons, while the discriminating knowledge of the Hampton Decorators is at your command, either in the arrangement of a grouping or in carrying out every detail of the interior of your home.

Hampton Shops

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facing St. Patrick's Cathedral
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Decoration · Antiquities · Furniture

Color Effects With May-Flowering Tulips

(*Continued from page 45*)

Combination G. Very warm cherry reds

*D—Ariadne: brilliant rosy crimson shaded scarlet; not the scarlet of the oriental poppy, however. That does not appear in any of the tulips. $ .60
D—William Pitt: similar but the least bit duller ..... .80
Sp—*Carinata rubra*: described as crimson with green stripe down center of petal, small flower somewhat disappointing. ..... .60
*D—Mr. Farnscombe Sanders: enormous rose, very glowing, described as scarlet, but seems a lovely, intense rose ..... .65
D—Pride of Haarlem: slightly darker than the preceding, but good; large, almost double in effect, described as brilliant rosy carmine ..... .50
D—Professor Francis Darwin: a little cooler, but blends with the group, described as crimson-scarlet ..... .55

The next group is still very intense. It may be called vivid rose but is cooler than the preceding. It may be used to connect Group G to cooler pinks or as a climax to give life to a garden filled with pinks and lavenders from Groups L and M.

Combination H. Vivid rose or cherry reds

*D—Louise de la Valliere: described a bright deep rose pink, a lovely flower $2.20
D—Mattia: large, fragrant, described as clear carmine rose ..... .80
D—Edmée: described as vivid cherry rose .....
D—Berthold Schwartz: deep cerise, appearing slightly bluish, described as bright garnet flushed rose ..... .85
*D—Centenaire: enormous, rich, cool violet rose 1.25

Now we insert Groups I, J and K, three lovely pastel combinations that harmonize with the bronze or coppery Breeders of D and E or with the cool lavenders and pinks of Groups L and M. These three groups combine exquisite subtle tones of violet, dull purple, heliotrope, ashy white overlaid violet or pink, with some clear cool pink, and dull gold—much more interesting than mere lavender or pink.

Combination I

B—Heloise: large, warm heliotrope brown, shaded rose: described as Van Dyck brown, but far more beautiful than that would imply ... $2.40
B—Dom Pedro: similar, but yellower and smaller, described as coffee brown 2.70
B—Sabrina: similar, but yellower than the above ..... .65
B—Yellow Perfection: light bronze heliotrope, edged golden yellow ..... .80
B—Gloria: like Heloise, but smaller ... 2.00
D—Pensée Amere: dull neutral (described slaty) violet, flushed rose-lilac ..... .70
D—Reverend Harpur Crewe: dull neutral rose, described as dull amaranth red edged rose ..... .85

Combination J

D—Anton Roozen: rose pink edged pale rose ..... $ .55
*D—Sir Trevor Lawrence: very large, violet purple flushed ash 1.20
B—Gris-de-lin Pale: rosy lilac, lighter and larger than the preceding 1.00
D—Mauve Clair: soft lilac mauve, might be called white edged lavender ..... .80
D—Suzon: soft buff rose, blush margins, almost white ..... .65

Combination K

*D—Marconi: immense violet purple, maroon on opening ..... $ .70
D—Flamingo: soft clear shell pink, pointed, very refined ..... .85
D—Ronald Gunn: small deep violet .. 1.20
D—Wally Moes: white edged pink and violet, described as pale whitish lavender pencilled pink and violet 1.40
D—Suzon: soft buff rose, white in effect in garden .....
D—Paul Eudel: specimen sent was very small, made pleasing contrast with the large ones, almost white, soft violet edge .....

The next group is composed of cl pinks, some with a tinge of gold, h none more vivid than an apple bl som. The most intense are La Fianc Princess Elizabeth, Mrs. Stanely, Bar de la Tonnaye, and Flamingo. T group is next in the transition after t rose pinks of Group H.

Combination L. Apple-blossom pink

C—Sir Harry: large, pale lavender pink, slightly reflexed $1
B—Perle Royale: opening white, narrow pencilled edge of bright carmine .....
*D—Flamingo: large, clear, soft shell pink .....
D—Mrs. Stanely: silvery cool rose, blue center .....
D—La Fiancée: delicate pink, lighter edges described as deep rose shaded old rose 3
B—Madame Lethierry: old rose, described as dark crushed strawberry edged and flushed salmon .....
*C—John Ruskin: large egg-shaped, salmon-rose with distinctive golden flush .....
B—Marie Louise: button-shaped, old-rose flushed orange; similar to preceding but more golden .....
D—Baron de la Tonnaye: medium sized, bright rose margined blush ..
D—Princess Elizabeth: lovely pink described as clear deep pink, changing to rose pink, white base .....
B—Turenne: an effect of lavender, gold and pink described inadequately as purplish brown margined amber yellow; a lovely one to tie pink with lavender 1

Combination M. These are lavender, p ceeding from light to dark

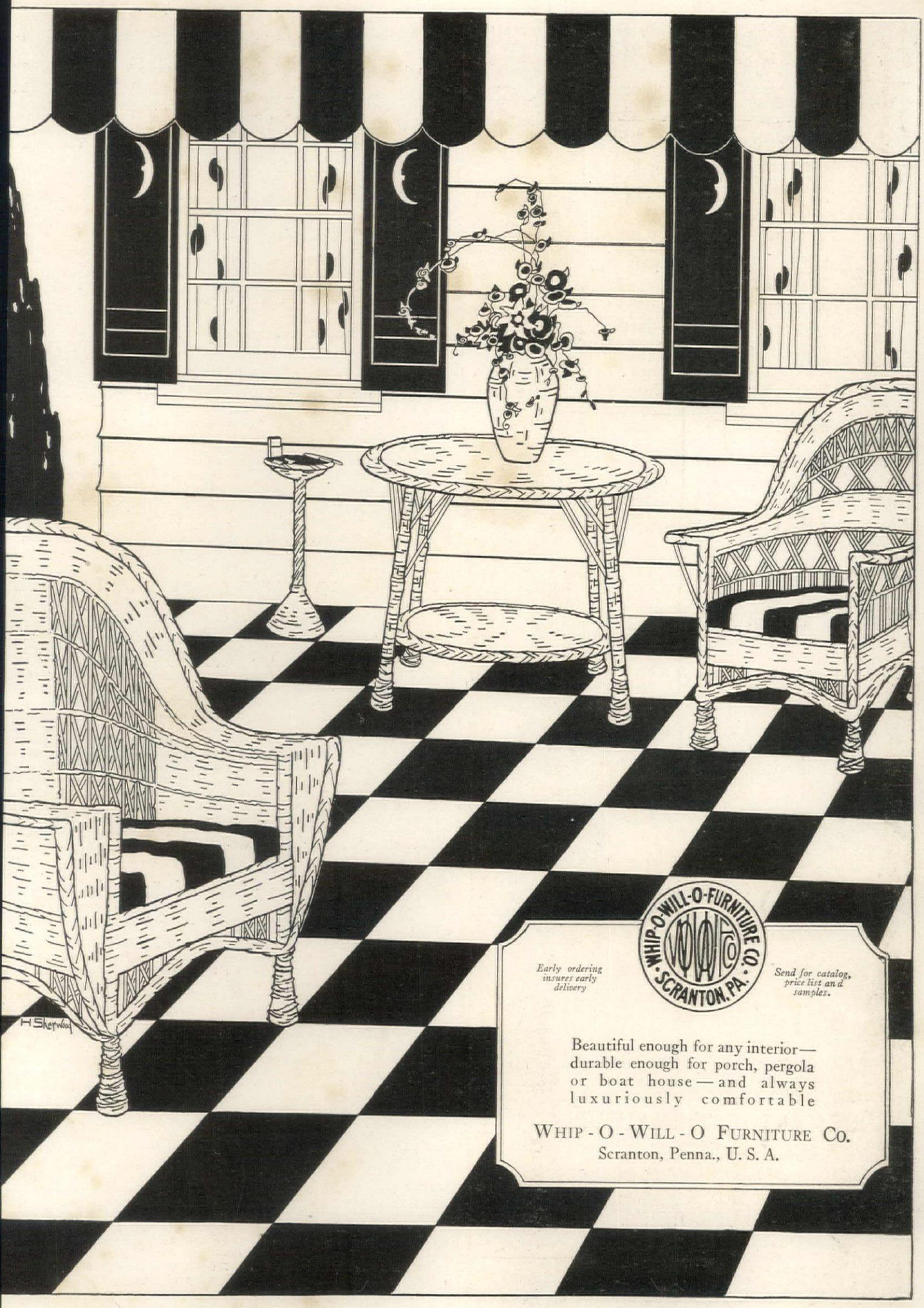
B—Le Mogul: small pale lavender-mauve, white base, a good transition from the pinks $1
D—Euterpe: larger and pinker than the above, described as silvery mauve-lilac 1
D—Dream: pale heliotrope, darker stripe, tips wine-red .....
D—Dal Ongaro: warm lavender-violet, white base 1
D—La Tristesse: slightly cooler than the above, dull violet, white base ..
*D—John Malcolm: large, smoky lavender-rose .....
B—Gris-de-lin Pale: rosy lilac or lavender-purple 1
*D—Sir Trevor Lawrence: very large violet-purple, darker than above ... 1
B—Godet Parfait: still darker, described as plum purple 1
D—Zanzibar: pansy purple, very dark, described as glossy maroon-black ...
D—Purple Perfection: glossy claret-purple, tones with Philippe de Commines and Zanzibar .....
B—Superba: very warm coffee cast, tones with Breeders 1

To liven the lavenders do not u clear yellow, but those of violet wi a golden tinge, such as

Combination N

B—Yellow Perfection: light bronze yellow, heliotrope flush, edged gold .. $
B—Garibaldi: pale lilac bronze edged primrose 4

The descriptions are more brief th those given in most catalogs, and c may gain a fuller impression by co sulting the latter. It is, of course, pos ble to obtain beautiful effects with ve few kinds and those in large mass but to one imbued with something the collector's ardor, there is no th like that which comes from seeing t harmonies evolved from the interwea ing of the manifold exquisite varieti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EDWIN R. SWABACK

Elegance in the Dining Room

(*Continued from page* 70)

than a china closet for the simple reason that they are beautiful and interesting.

A third mark of elegance is that it is conducive to quiet.

Elegance, as we have tried to show, is a subtle attribute of the mind, a way of looking at life and the objects that enrich life. For the fullest enjoyment of these things one must have a calm atmosphere. Certainly quiet and calm are requisites in the enjoyment of a meal.

Consequently elegance will not choose a piece of furniture that has an objectionable contour.

A great deal of Rococo furniture is inelegant, because it is too exuberant, and cottage furniture, on the other hand, may also be inelegant in certain rooms because it is too severe. Th is a nicety that guides the choice.

In the matter of colors, elegance w not tolerate those that disturb the e or such as are grouped in a fashi that makes them difficult to live wi For elegance above all things is a li able atmosphere.

It avoids the novelty. It la through generations. The elegancies our forebears are just as elegant tod as they were a century ago.

Finally, elegance presupposes restrai And restraint is the fundamental r in furnishing any room. Especially this true of the dining room—wh we must create an atmosphere that conducive to eating as a fine and ge teel art.

The Hospitality of Luncheon

(*Continued from page* 65)

In the small photograph is shown a more formal type of table decoration. The place is set for the sherbet course. The vase is one of a set of four grouped around a large center bowl. Service plates are of silver in a delightful Louis XVI design. The runner set includes oblong place doilies of filet and hand embroidery.

The third table is set for a country house luncheon. Here is used an especially designed runner set in linen with crocheted edges and medallion i sertions. The center bowl is of de cately tinted mauve Venetian glass on wrought-iron base. Novel candle bas are also wrought iron and hold lar marbleized candles, hand-dipped. T plates are Wedgwood and the goble are of exquisite Venetian glass unusu in shape. The silver is hand-wroug and of a very simple but graceful d sign. The whole is entirely in keepi with a country house atmosphere.

The Disappearing Servant Problem

(*Continued from page* 66)

working along constructive lines toward home betterment. The Y. W. C. A. has a comprehensive program already developed on an industrial eight-hour-a-day domestic service plan and is ready to train and supply such helpers to those who demand them. It is workable, for it has been demonstrated that it can be done. But it cannot enlist workers, for their thoughts are still entangled with the idea of "servant" instead of employee. The combined women's clubs of New Jersey have established an experimental station for studying domestic economic problems, and have already collected valuable data.

These attempts are few and individual, yet their objective is of the greate and most general usefulness to us America.

Domestic service must be re-ma into a profession or a trade exactly industrial service has developed. must become a business, and recogniz as such. Only by the American wom thinking about and aiding and unifyi the serious and organized attempts th aim at placing domestic service on su a plane can we hope to make the hon safe and economic in its operatio Meanwhile we can also perfect ourselv we American women who are al American citizens, in the knowledge a mastery of making a home.

The Garden of Levels

(*Continued from page* 56)

flower-visions. I used to wonder what I missed, at first, in looking over gardens on the flat where every sentiment, every effort, every success and failure lies naked to the observer's eye; there was something delicious and vital which was lacking in those gardens. In time I learned that what I missed was the element of suspense, of wonder and of sudden surprises which gives such personality to a garden of different levels.

As far as my own was concerned, there was never any doubt from the first that it would have to be terraced if anything was to grow; only by leveling in sections could I hope to secure any moisture at all on that hungry, sandy hillside, and only by inducing water to lie long enough to soak in could I hope to get most things to grow! So I turned to my terrace-making as undismayed by prophetic fears as a young bride to the toils of matrimony, and learned, like her, the drab realities of backache, to earn, also like her, the deep sweetness of a love that will last me all my days.

Grass proved to be a luxury needing so much attention that I leveled ar laid out a couple of lawns, and for th rest relied on stone and brick to g effects. Once laid these paths and spac required no mowing, trimming watering and proved in the end a wi economy, besides securing a quaint ol world beauty in the setting they ga to the flowers.

Low walls of brick surmounted wi clipped hedges served to contain th lawns, but the wall of the paved sun garden we built of reinforced concret We dug a 3′ foundation, and wi washed sand, scrap iron and cem built a very solid and good-looking wa —any old thing did for the reinforcin tin cans, twisted wire, barrel-hoops and somewhere in its suave expanse buried a cracked sheep bell and an o bicycle wheel! Nails cannot be drive into concrete after it is set, so we we careful to make provision for the trai ing of plants that in due course wou clothe the cold gray surface with gree ery and bloom. Iron rods, pierced carry wire, were set up at intervals

(*Continued on page* 84)

Good Interiors

are now recognized as works of art only to be attained by the pleasing harmony of color line and fabric in the Furniture, Rugs, Draperies, Lamps and other decorations. Paine has the men and the merchandise for producing the perfect home.

The accompanying illustrations from an attractive home in Newton, Mass., suggest an interesting outdoor Living Room, done in plum color and black—also a Breakfast Room in Colonial yellow and blue.

More about these interesting interiors, as well as other suggestions, will be furnished gladly to those planning to build or refurnish.

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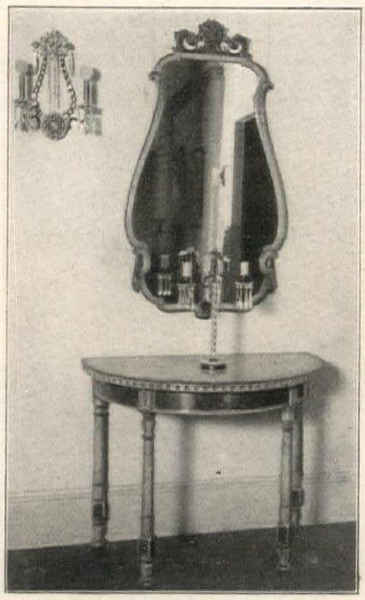

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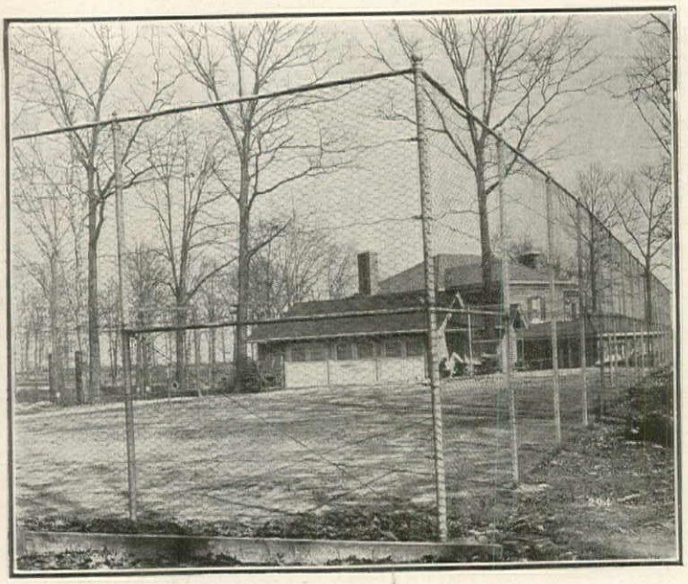

Time to fix up the Tennis Court!

THE winter was pretty severe and that court of yours needs fixing—a little filling in, in places and plenty of rolling—and the back-stops are in bad shape.

As to back-stops—that chicken wire never was very satisfactory, was it? Every time you drove a fast one past your opponent, it went right on through and you had to chase it; big holes were always appearing which had to be patched; and the whole business was so badly rusted and weak every spring that you needed new wire throughout.

Do the job right this spring! We make a back-stop that will not only enable you to get the maximum enjoyment from your play this season, but will stand up for many years. It is of 2-inch mesh and made from No. 15 gauge wire (1/16 inch diameter). It is heavily galvanized. We supply also the galvanized posts and coiled steel supporting wires for top and bottom, as well as a plan and instructions for erecting the back-stops, or if desired, we will do the work for you.

This kind of back-stop costs a little more than chicken wire, but it's far cheaper in the long run. May we tell you more about it?

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We furnish and erect fences and gates of unusual character for suburban houses, gardens and country estates. They add much to the appearance of any grounds, are durable and their cost is surprisingly low.

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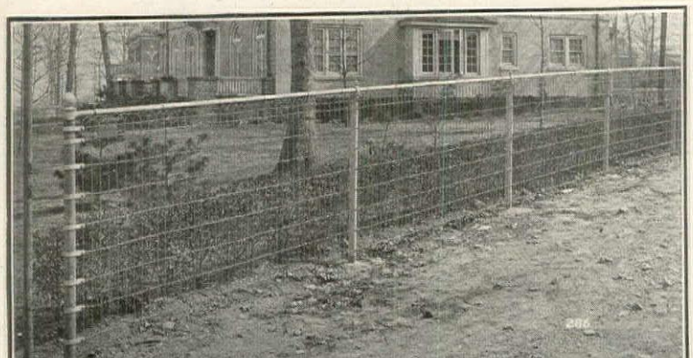

The Garden of Levels

(*Continued from page* 82)

the illustration shows, leaving enough space behind the wire for *Ampelopsis Veitchii* and ivy to cover the cement, the idea being to plant roses to grow quickly and cover the wires, and that, as the close-clinging creepers behind grew up and covered the wall and the terra cotta terminal balls, they would in no way interfere with the long rose strands, but make a rich background for the flowers in their bloom time. Two stages of this idea can be seen in the illustrations. In the long wall picture, the wire and young rose bushes are very plain, also the glaring newness of the cement and terminals; in the picture with the young Pan the ivy can be seen beginning to clamber—the balls to weather and tone, and long strands of the Wichuraianas to spread along the wall. Today the ivy has covered ball and everything and the wide pink blossoms of the roses are lovely indeed when in flower.

We left a border of soil at the foot against the green background and on top, between the cobbles of the terrace path and the edge of the wall, which are excuses for endless joyous color schemes. In the picture a long border of the double arabis is beginning its bloom. Before the summer was through that rapid and hardy grower had cascaded over the brim of the wall and entirely softened the hard edge of cement. Below, a fiery challenge of black and crimson tulips stood up against the cold gray wall, and dared the eye to pass without a glow.

The figure on the rose-wreathed pedestal is the only one of its kind in the world, I believe,—the figure of a joyous boy, a young Pan cast in lead who has leaped on to the ball to laugh his defiance at the world before he runs like an elf back to his darling woods again. We mounted him ourselves, making the ball of cement (it was exceedingly difficult to get it round!). The roses we modeled on to the ball in clay; then cast in plaster of paris. Being our first effort in such craft we spoiled a good many casts in washing the clay out and then all was to do again; to remodel and recast till we wearied of stone roses and wondered why we wanted them there at all. When the molds were at last clear we poured cement into them and the rest was easy. As soon as they were hard we chipped off the plaster and set them round the ball with a little sheer cement; and ended this great endeavor by inscribing round the base of the pedestal "Live loving; die laughing".

When I started gardening I had a passion for rose arches, and I set them here, there and everywhere till I began to appreciate first the restful quality of restraint in even garden love, and next to observe that arches of roses are not an unmixed blessing. Looking down from the flagged terrace on to the garden below I learned in time that the best blooms are always on top of arches, they reach up to the light and air. Moreover, in practice, I found that in passing under the arches one not only misses the best flowering but that the thorny rose sprays scratch one's face. Many a frank and hearty swear have I heard from the rose walk in the scented dusk. So I learned a trick with them which has cured their ills. I cut the arches down to elbow height, and edged the lawns with them. Now they do not scratch our faces with their pesky little finger nails when we pass by and contemplative souls may look down at their leisure upon the best and brightest blossoms which formerly towered out of sight.

The Healing in Gardens

My garden was a shaggy hillside, steep and wild, when I went to it twelve years ago; it is now a very lovely and romantic garden full of sweetness and charm, in the care of which I have learned many a priceless lesson. One has been a new sense of time. In the cities fevered moments tear the heart out of wild hours that, in their turn, make a bewilderment of days. Strain and rush and noise flay life and leave it skimmed and sore. In my garden perforce I had to learn a larger rhythm. You can't hurry gardening! The long, strange silences of tilth are the greatest soul medicines on earth. If the war taught nothing else it did teach nerve doctors the infinite value of earth toil for torn nerves. Among young growing things one fingers the pulse of the seasons, learning to count in years instead of moments, to watch the great rise and swell and ebb of the sap tide, and to work in time with its cadences, to attune the hurrying heart to the beat of its grander measure.

Another thing I learned of my garden was the true pleasure of hospitality. Friends came, lingered to rest among the flowers, found her changing features fair, and learned in time to relax the tension of their myriad efforts to keep pace with city life. City-burned eyes lost their strain in deep, cool glades of infinite green. Wrinkled brows went back to town from the garden life full-glanced and open-browed, washed by moonlight and by starlight and the cooling dews of dawn.

Freezing the American Dish

(*Continued from page* 68)

cream powders and gum tragacanth, are used in commercial ice creams to give the product body, but manufacturers should, according to law, admit this addition if necessary. Housekeepers often use gelatine; it is quite wholesome and not dangerous in any way.

Freezing

Apart from the recipes, with which this article shall not deal, the most important part about ice cream is the freezing of the mixture. Its dangers are many.

First of all, freezing incorporates air into the mixture and therefore increases its bulk.

Ice cream can be frozen too slowly or too fast, and experience here is the best teacher.

If frozen too rapidly, says the Omaha State Experiment Station, the ice cream doesn't expand very much (this is more important to the commercial maker of ice cream). Without the air incorporated, it is soggy and heavy. It will also be grainy and will fall apart.

If frozen too slow, it is buttery, greasy, non-expansive and fat will rise.

If frozen too long, it will be churned creamy, it looses expansion, it is greasy, soggy and heavy.

These are the reasons why cream is not a velvety, smooth, ungrained stand-without-hitching quality.

Here are some other defects and their causes:

First, the cream must be clean and creamy, combined with flavoring material which blends with the cream to a full delicious flavor.

There may be defects in the flavor, due to the cream used, such as sour, old, bitter or metallic cream flavor.

It may be due to the filler or stabili-

(*Continued on page* 86)

Provide the *Right* Bird Homes for Your Garden

Exterior of one type of Reiber Bird Home, showing the high character of its design. Reiber Bird Homes have the appearance of having grown where they are placed.

The health and happiness of the birds in your garden depend entirely upon the character of the homes you provide for them.

REIBER BIRD HOMES are the only bird homes made which reproduce the exact conditions required by Nature for the healthy, happy life of birds and for the successful hatching and raising of their young. The scientific inner construction of these homes is the result of the life study of Edwin H. Reiber, the original Bird Man.

REIBER BIRD HOMES are so entirely different from other so-called bird homes that the United States and Canadian Governments have recognized their superior construction and granted them protecting patents.

Many notable Estates, Gardens, Cemeteries and Parks throughout the United States have been converted into Bird Sanctuaries through the efforts of Edwin H. Reiber and his corps of able assistants.

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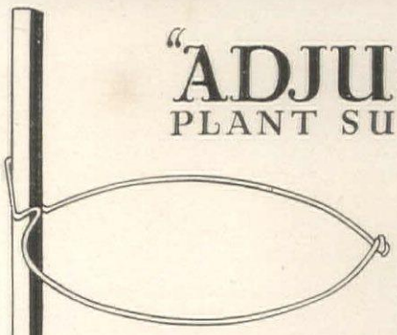

AN absolutely indispensable appliance for the up-to-date garden either vegetable or flower. A sturdy, hard-wood stake 7/8 of an inch square, 3, 4 or 5 feet long, with a strong wire support instantly adjustable to the required height, with no tool except the hands. Stake and wire painted green making them inconspicuous.

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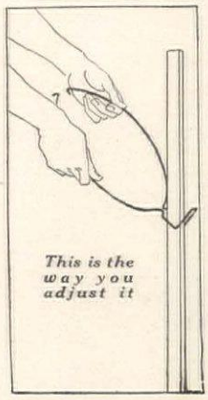

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The "Adjusto" saves space because it keeps your plants in the air and sun, and from the ground. Enables you to grow premium-grade blooms, so increases growth and fruitfulness. "Adjusto" supported tomatoes ripen to perfection. "Adjusto" supports bring out the full beauty of Dahlias, Chrysanthemums and all the slender, tall-growing varieties. They will help you to cultivate close to the plant and either for your own enjoyment or exhibition.

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Remove all the dead grass, old bedded leaves, twigs, acorns, etc. And when the dandelions appear, see that they are removed too.

GEM DANDELAWN RAKE

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It does everything the ordinary rake does—and a great deal more. *Cannot injure the tenderest grass.*

"The Fourteen Points of a Rake" will interest any lover of fine lawns. Let us send you a copy.

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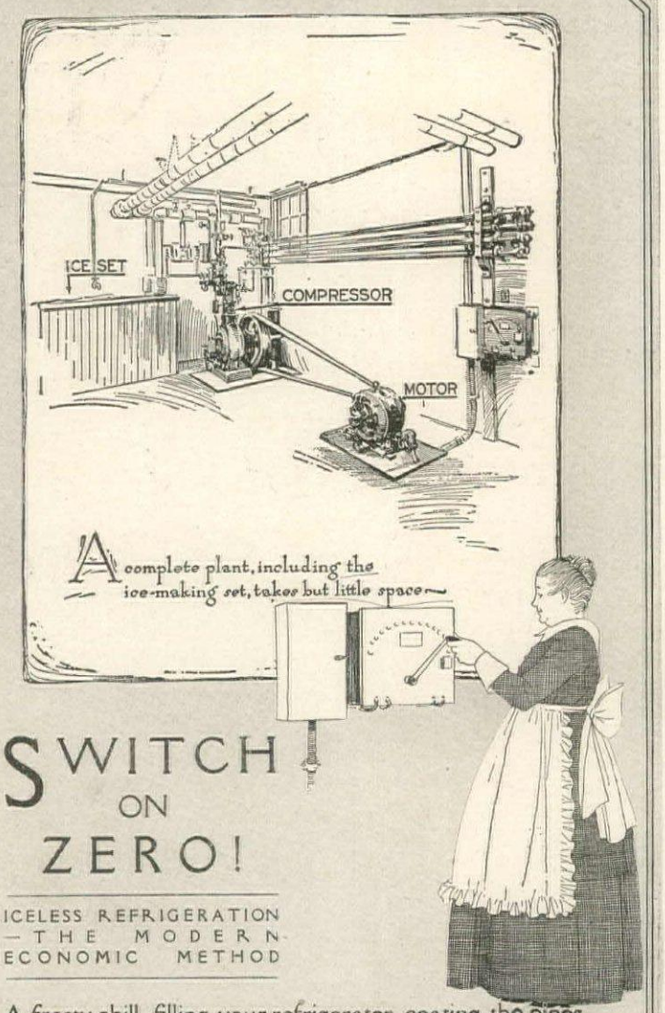

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With Brunswick Service your luncheons, teas, dinners, can be made memorable—the things that are *meant* to be cold are *really* cold.

There's cracked ice to fill the tall frosty glasses of orange juice that the good hostess sends to the guest rooms in the morning. Ice to fill the cantaloupes—to heap 'round the grapefruit—to freeze all the varied desserts of summer.

And it's a refrigeration you make yourself—cleaner, purer, more dependable than you could ever *begin* to buy it.

¶ Whether you're building or remodeling, write today, or use the coupon. We'll send you necessary information at once.

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BRUNSWICK REFRIGERATING CO., New Brunswick, New Jersey
Please supply informative literature and approximate costs of a Brunswick Plant adapted to residence details enclosed.
NAME
STREET
CITY
My architect's name is:

This is the oscillating freezer which freezes two flavors at once. Note the clamped cross-bar and the box covering of the gears. Courtesy of Wanamaker

Freezing the American Dish

(*Continued from page* 84)

zer, such as the starch, gum or gelatine.

Defects may also be due to other ingredients. It may be too sweet, not sweet enough, coarse flavor due to flavor material, stale fruit, rancid nuts, mouldy nuts.

The cream must be firmly frozen to be smooth and velvety. If it is not, these conditions may prevail:

Icy: Due to improper packing.

Coarse: Too thin cream or packing while too soft.

Sticky: Due to fillers, such as gelatine or a sweetened condensed milk.

Buttery: Use of cream partially churned before freezing, or to cream too cold when put into freezer, or because freezer was operated at too high speed.

The Cure

First, buy a good freezer, never less than a gallon, because you can always freeze a little in it and always be ready for a crowd.

There are various types of freezers on the market. (1) those that one turns by hand, (2) by motor, (3) ones that aren't turned at all, (4) ones that are oscillated only and in which, at home, two flavors can be frozen at once. In this type it takes longer to freeze cream, but as the arm only works back and forth it is not so tiring. The can in the tub is partitioned in two segments and the paddles and dasher only turn half way.

The freezer that isn't turned at all needs no lyric from me. It tells its own story in making good ice cream of a smooth moussé-like consistency, but real ice cream. It is rapid and restful.

The various motorized freezers are good for large families, and the small motors attachable to small freezers geared for motors are joys.

There are some kitchen units that are clumsy, some that are convenient which turn the freezer, polish the silver, sharpen the knives, in fact do everything but shine one's boots.

In buying these units don't be "pulled in" by salesmen talk. Watch for compactness, durability, cleanability, lack of danger in use, replaceable parts, and ease of manipulation. In the use of motors the attachment must be so made that the connections will not be catching in gearing, etc. Above four quarts, hand work is heavy and we would advise turning the freezer by a motor.

In the non-turning freezer, the chamber for the ice and salt is separated from the can so that the freezing mixture cannot enter the ice cream.

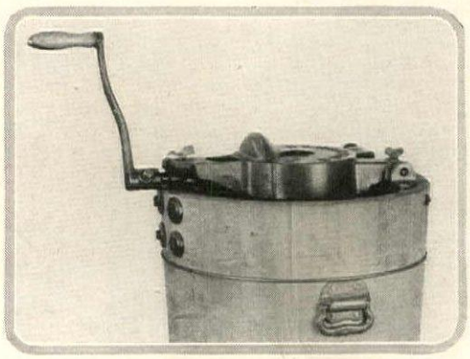
It is cheaper to buy ice cream, but the home-made kind tastes far better. When you buy ice cream, it is wise to watch the containers in which it comes, and to know where it is made. The Government is very particular, but slight slips in the ice cream organizations can breed the most dangerous of bacilli. At home you can watch everything; above all, the cleanliness of ingredients.

Freezing Mixtures

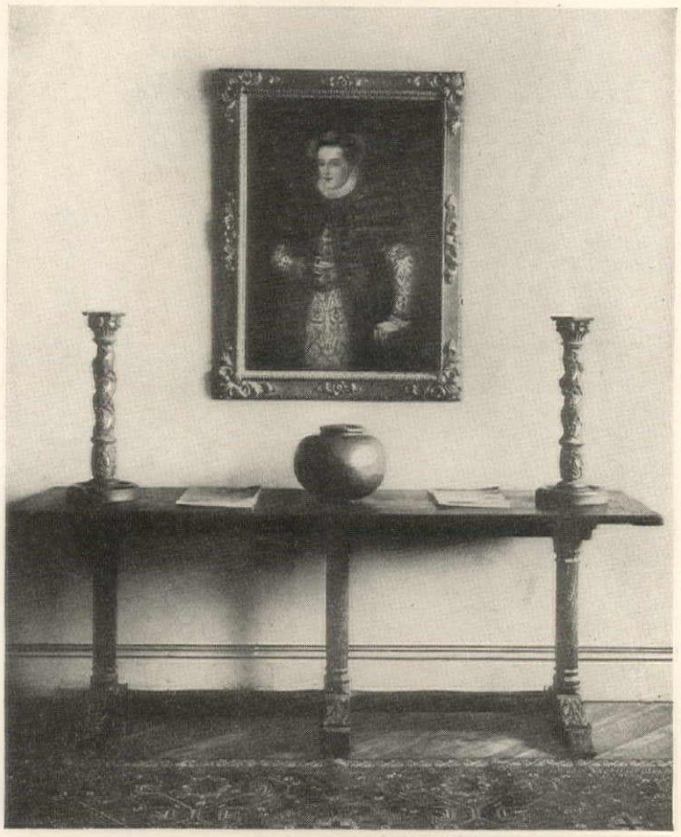
The greatest of all the science of ice cream making is the mixture of ice and salt. Most cook books say three parts of ice to one of salt for home use. For hardening after it is frozen eight parts of ice to one of salt, and the mixture must cover the can entirely, top and sides.

Of course, the ratio of ice to salt regulates the freezing. The United States

(*Continued on page* 88)



A turning type of freezer. The cross-bar is screwed down and hinged. Note the metal rings about tub to keep it strong. Courtesy of Wanamaker



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In Every Detail

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A Read-Right Booklet is yours for the asking.

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where your artistic taste and the money you wish to spend do not clash—

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All those unpleasant heavy cooking odors that take your appetite, that overheated exhausting air you now toil in, is then changed—the air is sweet and full of life and energy, made so by the

HIGH EFFICIENCY TRADE ILG MARK VENTILATING MACHINERY

Kitchen Ventilator

And those uncontrollable greasy cooking fumes no longer float through every room, laying their soiling fingers on curtains, walls and decorations. The ILG Kitchen Ventilator removes them.

Moderate in cost. Easily installed in part of window or in wall. Connected with any electric light socket. Costs but a cent an hour. Fully guaranteed. Go today to your hardware or electrical dealer for demonstration; or write us direct for illustrated literature.

The Ilg is the only ventilating fan with fully enclosed self-cooled motor—used in thousands of restaurants, hotels, homes, offices, stores, factories, theatres, etc.

Ilg Electric Ventilating Co.
161 Whiting Street - Chicago, Illinois

Freezing the American Dish

(*Continued from page 86*)

Government Bulletins are full of these ratios if you want to look up this matter.

On this subject Bowen of the United States Department of Agriculture in Bulletin 98 says:

When two solid bodies, as salt and ice, mix to form a layer, a certain amount of heat becomes latent, called the latent heat of solution. Since this latent heat is taken from the mixture itself the temperature falls correspondingly. The temperature obtained by a salt and ice mixture depends on relative proportions of the mixture and to a less extent on the salt at which the heat is supplied from the outside, the size of the ice lump and salt particles and the amount and density of the resulting brine. Hence it is impracticable to give other than approximate temperatures with fixed ratios of salt and ice.

It usually takes thirty minutes at least to freeze a gallon of ice cream.

Freezers

Electric freezers come from about $75 up and can be had for alternate (A.C.) or direct (D.C.) current.

The advantage of the freezer with its own directly-connected motor, rather than a motor which has to be connected, is readily apparent to those who have suffered the annoyance of belting, pulleys and countershafts. Being self-contained, such an outfit may be readily located at will; to operate merely requires securing it in place and connecting the wires. You have, therefore, no belts with attendant annoyance and expense, no countershaft with its necessity for continued attention and causing vibration, nor is there dirt and oil being thrown here and there. In addition to the mechanical advantages secured by the motor-driven ice cream freezer unit, there are had by its use cleanliness and increased space.

Every freezer should be so made that the action of scrapers and dasher is continuous. Some freezers have a device in which the scrapers are hung on the dasher so their lower ends rest on the bottom of the can, and the friction between ends of scrapers and can bottom when in motion moves the scrapers against the side of the can, and holds them there positively and continuously.

Tubs

The tubs should be strong and if possible bound with welded wire hoops or metal bands. If the tub is metal this is unnecessary. Tubs are made of pine, white cedar, etc. The zinc tub is a good substitute for the wooden tub, but the wooden one is good if made water tight and smooth and easy to clean. All parts of the freezer should be non-rustable, especially the can.

The best cans are made with drawn-steel bottoms. They do not leak, do not fall out, as may happen with those having the tin plate or cast bottom

The best bodies of the can are ma of heavy tin plate. The top of can strongly wired and turned over, wh the bottom of can is made to fit ov and under the drawn steel bottom.

All gears must be completely cover so that neither ice nor salt can get the cogs nor the fingers be caught a injured. Some freezers have gearin enclosed in a box-like fixture.

The inside parts touching the crea should be of harmless metal, general of pure block tin. All outside par should be smoothly finished, galvanize usually.

The ice space between the can an the tub must be so arranged as to u the least amount of ice and salt, an freeze as quickly as possible.

The cross bars which connect th handles and cover and clamp on th opposite side are often a source agony. These must be simple in opera tion. Some freezers have a clamp, som a key. This is a matter of choice an manufacturer. Some cross bars a hinged and others are dove-tailed.

Freezers are supplied with fly whe instead of cranks to turn. The fl wheel costs a little more but it is fa more convenient, as it requires le turning.

Some freezers have a glass peep ho in cover of can so one can see th progress of the freezing and obvia loss of time and cold by opening the ca

Scrapers are made of rolled steel ba ground straight and fine to fit can an to insure clean scraping of the crean so that all parts of the mixture are bein frozen continuously.

The dashers and beater are usually malleable iron heavily coated with pu block tin. Generally (and better so there is one scraper for the bottom the can and two metal scrapers for sid

Buying Freezers

The same principals hold in buyin freezers as any other culinary utens They must be seamless, smooth, easil cleaned, non-dangerous, non-corrosiv non-chipping and be made by reputab manufacturer.

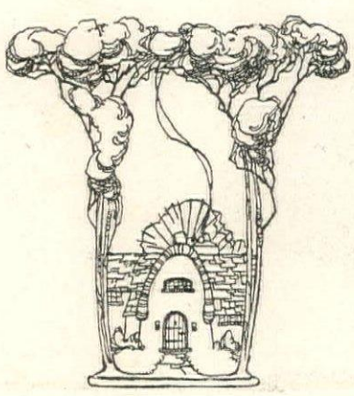
Besides the freezer must have ease running, quick freezing, economy, co venience, and give practical results.

Freezers are equipped with best sta dard motors. The motors should be placed as to eliminate danger of moto burning out or being injured by carele handling of the ice and salt.

In ordering a motor outfit include th following—your voltage, Direct or Alte nating Current; if Alternating wh Cycle and Phase?

Buy a freezer with thought. All ma chinery pays better when the best bought and close attention has bee given to the purchase.

ETHEL R. PEYSER.



MILLER LIGHTING FIXTURES

ARTISTIC lighting fixtures lend an atmosphere of luxury to any home. And they are becoming increasingly popular.

These handsome Miller Fixtures are charming in their graceful simplicity and will delight the most exacting student of interior decoration.

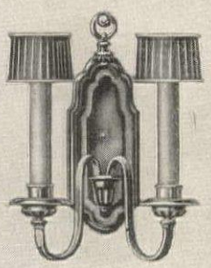
Their sturdy, dependable construction makes them enduringly useful. Their low cost — due to Miller facilities of production and distribution — makes them accessible to the modest income.

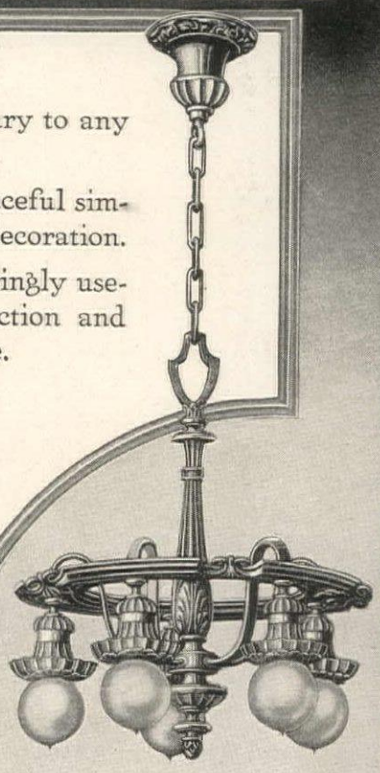
Write us and we will gladly put you in touch with a Miller distributor near you.

EDWARD MILLER & COMPANY

Established 1844

MERIDEN - CONN.





No. 63. 5-LIGHT FIXTURE		No. 618. 2-LIGHT BRACKET	
Antique Gold finish,	$35.50	Antique Gold finish,	$12.00
West of Rockies,	36.50	*West of Rockies,*	12.50
Colonial Silver finish,	$43.00	Colonial Silver finish,	$14.50
West of Rockies,	44.00	*West of Rockies,*	15.00

Prices do not include shades or bulbs.

LANS
ANTIQUES

CHIPPENDALE ARM CHAIR (ONE OF A PAIR) COVERED IN PETIT POINT NEEDLEWORK IN WHICH REDS AND BLUES PREDOMINATE OVER A DARK BROWN BACKGROUND.

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CORNER OF 55TH STREET

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Individualism — in Good Furniture

This table was designed to embody, in your home, the spirit of Italian renaissance.

For twenty years, The Elgin A. Simonds Co. have manufactured period furniture for the most discriminating patrons of the country's better class furniture shops.

The Elgin A. Simonds Company Furniture Syracuse N.Y.

The Elgin A. Simonds Company
Syracuse N.Y.

The Better Window

EASILY cleaned. The upper and lower sash and the pair of copper-cloth fly-screens may all be pushed up out of the way into a box-head which forms the upper part of the window frame.

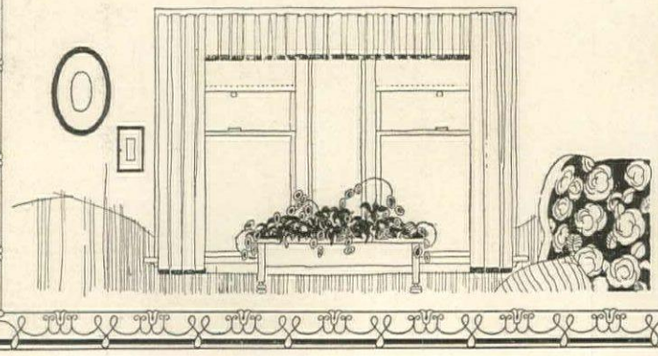
When the window panes are to be cleaned, simply pull down one sash; wash and clean both sides of the glass. Push the washed window up out of the way. Pull down the other sash, clean and push up out of the way. Then let down the fly-screens.

No more sitting on the window sill when washing windows. No more exposure. Less cleaning. Easier cleaning.

100% opening for ventilation, with full screening from top to bottom in Summer. Or the upper and lower sash may be locked securely to give partial ventilation from top, bottom and center of window opening. During bad weather, the self-weatherstripping features of the Lunken Window make it proof against the severest storms.

These are only a few of the advantages of the Lunken Window. We will be glad to tell you the whole story. Write us for full information.

THE LUNKEN WINDOW COMPANY
4016 Cherry St., Cincinnati, Ohio



SPRING IS PAINT-PLANNING TIME

JAMES E. DURHAM

YOU are planning to build a house. If it is to be a cheaply constructed affair which you expect to sell at a profit, you will not be particular as to the nicety of detail. But if it is to be a house that is to shelter yourself and yours—a house of your own that you have been looking forward to for some time—then you will want to make it a real home in every sense.

You will insist on double flooring and double walls throughout; you will want sturdy and stanch uprights; stairs that will not creak; heavy doors that will not warp, and containing panels that will not sag when the furnace runs wild or the air carries excess moisture.

You have decided on the size of the rooms, the texture of the inside finish and the drapery, the style of furniture. Perhaps you have even determined on the colors to be used for the outside painting.

But did you decide simply to paint it a certain color and then pass on to some other detail without giving any further thought to the paint itself? If so, you are exposing yourself to much future trouble and expense.

The Humanness of Paint

You will doubtless be surprised, certainly interested, to learn that paint is almost human. When applied to a surface it goes through a breathing process. The linseed oil absorbs oxygen from the air (forming a substance known as Linoxyn) as when we inhale; and it also gives off a small quantity of carbon dioxide as when we exhale. This has been proved by a series of experiments—it was exploited nearly fifty years ago by a prominent Middle Western paint manufacturer—and shows to what an extent paint manufacturers have gone in formulating what is known as good paint.

Today, any experienced paint man will tell you that the ready-mixed paint, which is ground and mixed by a reputable manufacturer and put up in cans ready for use, is far superior to the lead-and-oil which a few old-time painters still persist in mixing by hand and shading themselves.

The secret of the superiority of ready-mixed paint is found in the mixing itself. The old-school painter means all right, but he can never approximate machine-mixed paint because he hasn't the physical endurance to spend a sufficient time manipulating his stirring paddle.

In a modern paint factory, the pigment is first mixed thoroughly with just enough linseed oil to form a paste-like mass of uniform consistency. And remember, it is really "mixed". This means that a film of the oil is wrapped entirely around each particle of the pigment, a result that hand-mixing cannot accomplish.

From the mixers the paint goes in a dough-like state to the grinding mills, where the element of time cannot be considered. The paint must be thoroughly ground and reground until it meets the test specifications—that is, if it is to be good paint.

The various processes of thinning, shading and so on are all worked out by weight, so there is no possibility of making a mistake. That is why you can always match a certain shade in a ready-mixed paint, whereas the painter who mixes his own may require several hours to secure the same shade that he mixed before.

Then, too, the reliable manufacturer employs expert testers, usually former painters, who give each batch of paint a rigid test as it is made up, comparing it for color, weight, hiding capacity, etc., with the small master sample can kept for that particular purpose.

The secret of making quality paint, then, is found in the mixing thereof. For instance, a manufacturer of cheap paint can use the same formula as do the manufacturer of good paint, yet if he does not spend a sufficient amount of time in mixing the materials, he will not produce good paint. Naturally, the shorter time spent on the mixing operation reduces the overhead and increases the quantity produced; therefore the paint can be sold cheaper. And by the same token it will produce poorer results and will cost the home owner more in the long run.

When the paint is applied to the surface, if the oil is not thoroughly wrapped around each pigment particle nine times out of ten the pigment will soon become dry, especially after a certain proportion of the oil has been absorbed by the wood. This causes early chalking, peeling and general dissatisfaction.

Perhaps you have often wondered at the varying prices of paints. It is true that so-called paint can be bought today for as little as $2.50 per gallon. But it is only so-called. Paint sold at this price is mixed with water or "dope", which looks good when the can is opened, but looks very badly soon after it is used.

There is a way to tell good paint from poor paint before it is used. Buy a small can of the costliest white outside paint, also a can of cheap white paint. Open both cans and mix the contents of each thoroughly. If you knew nothing about paint you would immediately pick the cheaper brand because it is pure white and thick. The better paint is much thinner and has a yellowish cast.

The difference is simple: the better paint is made of pure linseed oil, which gives it the yellow tint, but when applied to a house the action of the sun and air soon bleaches it to a pure white—and a permanent white. The cheaper paint looks better at first, but when the small quantity of oil it contains is bleached out, the pigment will begin to chalk and peel because the "dope" will not bind the particles together.

You can make cheap paint out of the good paint yourself. Pour out a small quantity into a glass and add about 25% of water to it. You will immediately notice that it forms an emulsion—becomes thicker and turns whiter. Now you have the secret of cheap paint. More paint can be produced in this manner, hence it can be sold cheaper. But results are the things that count. And time only will tell whether the manufacturer used pure ingredients and spent the necessary time in mixing them.

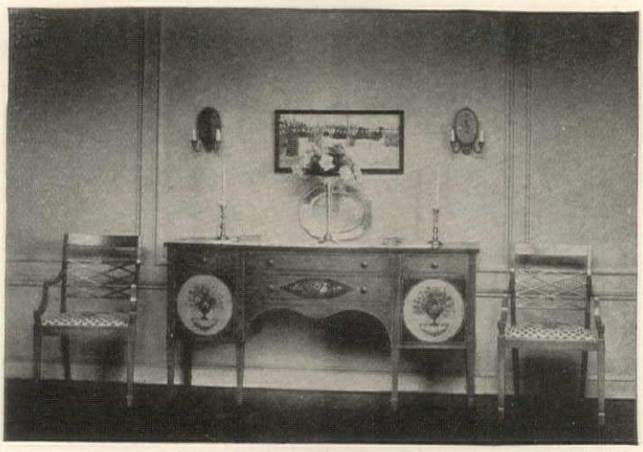
Good paint will always spread easier, go further, have greater hiding power, hold its color and look well for six or seven years. It wears down smoothly and evenly, leaving an excellent surface for repainting. Cheap paint begins to chalk and lose its color in three or four years, peels and cracks, and necessitates burning or scraping off in order to obtain a good job of repainting.

A Typical Experience

The futility of attempting to save money by buying poor paint may be illustrated by the experience of a Western painter last summer. He obtained the contract to paint a business building in his city which he had painted two or three times before. He had always used the best paint he could buy but this year for some reason or other when the dealer asked $5.00 per gallon for the paint he refused to pay it.

Instead, he bought another brand from a competing dealer, paying him $4.00 per gallon. His records showed that it formerly required sixteen gallons

(*Continued on page* 92)



DANERSK

Means more than decorative furniture

IT MEANS IDEAS

Danersk Decorative Furniture

¶ Interesting interiors can never be obtained with cheap furniture. The influence of an exquisite design is more permanent than mere material existence. Witness the delightful color harmonies in this Painted Sheraton Dining Room Set. Self tones of antique green and gold with medallions of parchment!

¶ Let us help you plan your rooms so that they will show real imagination. Why do the dull conventional thing when you can express your own individual desires at no greater cost. Our catalog number of "The Danersk" will tell you how. Send for it, "A-5".

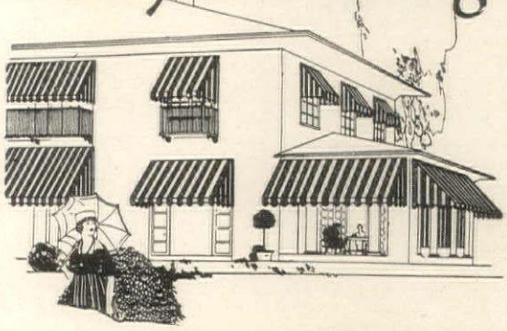
¶ *Buy through your decorator, dealer or direct.*

Charming sets on exhibition at

ERSKINE-DANFORTH CORPORATION
2 West 47th Street New York

First Door West of Fifth Avenue, Fourth Floor

Sabey Awnings



"Period" Awnings

for Homes of Distinctive Character

THERE is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings.

SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings that will harmonize with the whole scheme of things. They are custom made and yet they are not "expensive" awnings.

The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust proof galvanized iron.

WRITE for catalogue, samples and prices.

The FRED F. SABEY COMPANY, Inc.
176-180 South Avenue, Rochester, N. Y., U. S. A.

Enjoy Cooking

Install the up-to-date DUPLEX ALCAZAR 3-Fuel Range, which will enable you to cook in comfort and take things easy the year 'round.

The DUPLEX-ALCAZAR is the **original** two-ranges-in-one. It burns gas and coal or wood, singly or together. It has perfect heat control, and can be changed instantly from one to the other.

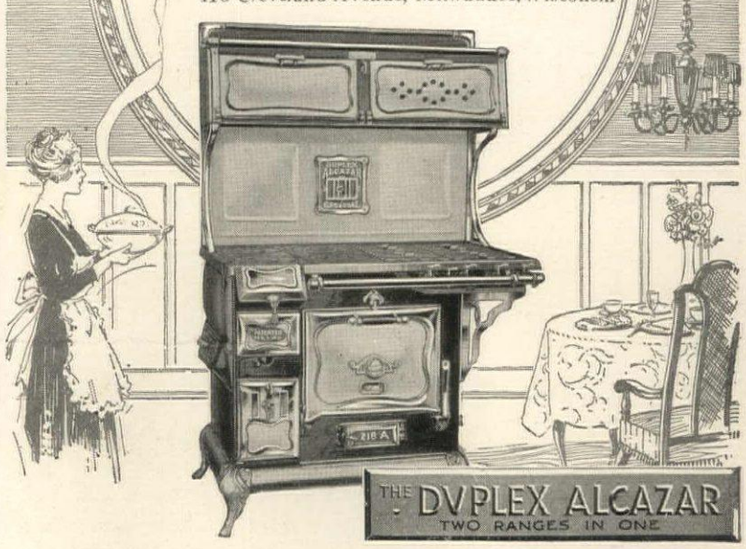
The DUPLEX ALCAZAR is efficient and economical. It gives better, quicker and easier cooking results, and it makes a seven-fold saving of fuel, food, time, labor, health, space and temper.

With the DUPLEX ALCAZAR you can cook in comfort the year 'round. Use gas—*keep cool* in summer; coal or wood—*keep warm* in winter.

Ask your dealer to show you the DUPLEX ALCAZAR that should be in *your* kitchen.

For sections where gas is not to be had, there is a DUPLEX ALCAZAR now for OIL and COAL or WOOD. Write for our literature.

ALCAZAR RANGE & HEATER CO.
410 Cleveland Avenue, Milwaukee, Wisconsin



THIS SLOANE IMPROVED VACUUM CLEANER

Was Locked Up in a Cupboard For 6 Hours by the U. S. Government

THE motor was started. The cupboard was locked. Then the Sloane representative was told to return in six hours, when the motor would be examined to see if it conformed to Government requirements, which were that the temperature of the motor should not be more than 60 degrees higher than the temperature of the room.

Six hours later, the motor was still running true to form, and only 20 degrees higher than the temperature of the room. 40 degrees to spare!

And it met all the other Government tests in the same way.

Larger models for every purpose, and all sizes ready for immediate delivery. Stationary Plants installed.

Portable House Model, $48
With extra attachments, $59

Descriptive leaflets on request

W. & J. SLOANE

Fifth Ave. and 47th St. New York

Spring Is Paint-Planning Time

(*Continued from page* 90)

of paint for that particular building, so he purchased that quantity and started the work. But he soon found he needed more paint. In fact, before the job was finished he had used twenty-two gallons.

Result, the cheaper paint did not go as far and cost him $8.00 more than he would have had to pay for the best paint. He not only took this loss, but he is dissatisfied with the job, as also is the owner; and indications are that the next time that building needs painting some other painter will be given the contract.

Paints, Primary Purpose

Too many people have been buying paints from a color card, without giving enough thought to the ideals of the man who makes the paint. This is probably due to the fact that too many people consider paint simply as a pretty covering for a house. Paint was not designed primarily as a beautifier. It was designed to protect the wood from weather's wear and tear; to save repair expenses and make the building an asset instead of a liability. The colors came along as an afterthought.

For proof of this, look toward the farmer. He paints his implements and his barn because he knows that paint protects. He is not particular as to color. If he is caught in a sudden shower while working in the field, he can run for shelter and leave his implements in the open, knowing that the paint will prevent their rusting. He doesn't buy paints for color, but he gets good, permanent colors because he has been taught the economy of buying the best brand of paint.

The first thing to do, then, is to find out which is the best paint and why it is the best, then select the colors offered by that particular manufacturer. As his paint is better, so are his colors. They will always be found more permanent than the colors offered in the cheaper paint.

The condition of the surface to be painted must be given vital consideration. If the wood has never before been painted, it will be necessary to give it a priming coat, which is simply paint of the same color the house is to be painted, thinned out with linseed oil. This coat is necessary so that the pores of the wood will become thoroughly impregnated with the oil and a part of the pigment, furnishing a groundwork for the final coat or coats, which should be used from the can without any thinning.

The priming coat is the foundation, so it must be right. Don't let the painter use a cheaper paint for priming than he is to use for finishing. The same color and make of paint should be used throughout.

It is of the utmost importance that the wood itself be thoroughly dry before the priming coat is applied, because if any moisture remains in the wood it will be drawn to the surface by the heat of the sun and, being unable to penetrate the film of paint, will raise a blister. This will happen with good paint as well as the cheap kind.

The priming coat should be given from one to four weeks to dry. And it must be thoroughly dry before the second coat is applied. If any bare spots appear, give them a coat of pure oil, and allow that to dry.

Remember, this film of paint that protects your house from the destroying elements is less than 1/100 of an inch in thickness, so you cannot be too careful in seeing that it is spread on a surface that is in proper shape to be painted.

When you have decided on the brand and color of paint you will use, don't give the job over to a cheap painter. Get the best one you can find. He will be busy, but it will pay to wait u he has time to do the work.

You must not forget that thr fourths of your painting cost is labor—the cost of the paint itself r resents only one-fourth—and a p painter can make a botchy job ev though he is given good materials work with and conditions are fav able. Like the quality of paint, quality of workmanship must also of the best if satisfactory results desired.

Be sure that the painter you emp "brushes in" the paint. Simply lay it on is not enough. It must be work into the pores of the wood so that will take hold and become a part the surface texture. Do not let h attempt to apply the first coat if wood is not perfectly dry. Better wait a day or two longer than ha blisters form a short while afterwa Black, green and other dark colors, ing better conductors of heat th lighter shades, are prone to blister mu more quickly. That is one reason w the prevailing colors selected for outs painting are white, gray and yello the former predominating.

There is no need to dwell at leng on the atmospheric conditions un which paint should be applied to house. Common sense will dictate t the work should not be started wh it is raining or the air is full of mo ture. Likewise, painting done in tremely cold weather will not be satisfactory as that done in a temper ture of 70 degrees.

Some painters prefer working in t fall of the year. Then the weath is more settled, walls are dry and t paint seems to penetrate deeper in the pores of the wood. Spring, ho ever, still sees the greatest painting a tivities.

Points on Painting

There are four points to be consi ered when considering painting:

1. The composition of the paint
2. The condition of the surface be painted.
3. The manner in which the paint applied—which means the ki of painter who does the wo
4. The atmospheric conditions u der which the work is do

Paint is science, art and craftsma ship rolled into one. The science employed by manufacturers in develo ing formulæ that are best for a giv surface, keeping those formulæ consta and improving them whenever possib

The selection of colors depicts t artistic sense of the home owner, w must take into consideration the si shape and location of his house bef determining on any color or colors, r membering that lighter colors make t house seem larger, while darker on make it appear smaller than it really

A good painter can secure fair ter porary results from cheap paint, ju as a poor painter can ruin a house ev by using good paint. But given a go workman, good materials and prop conditions, the home owner is assur of a satisfactory and lasting paint job.

Paint manufacturers have long rea ized that the average property own does not give proper consideration painting problems, and many beautif and instructive booklets have been d tributed by them through dealers a painters in the effort to educate t paint-buying public to a realization the seriousness of the subject.

Only recently there was brought my attention a handsome book pu lished by one of the best-known man facturers, which brings out the pos bilities of paint in a novel a instructive manner. In fact, it is

(*Continued on page* 94)

MISS SWIFT

11 EAST 55TH STREET

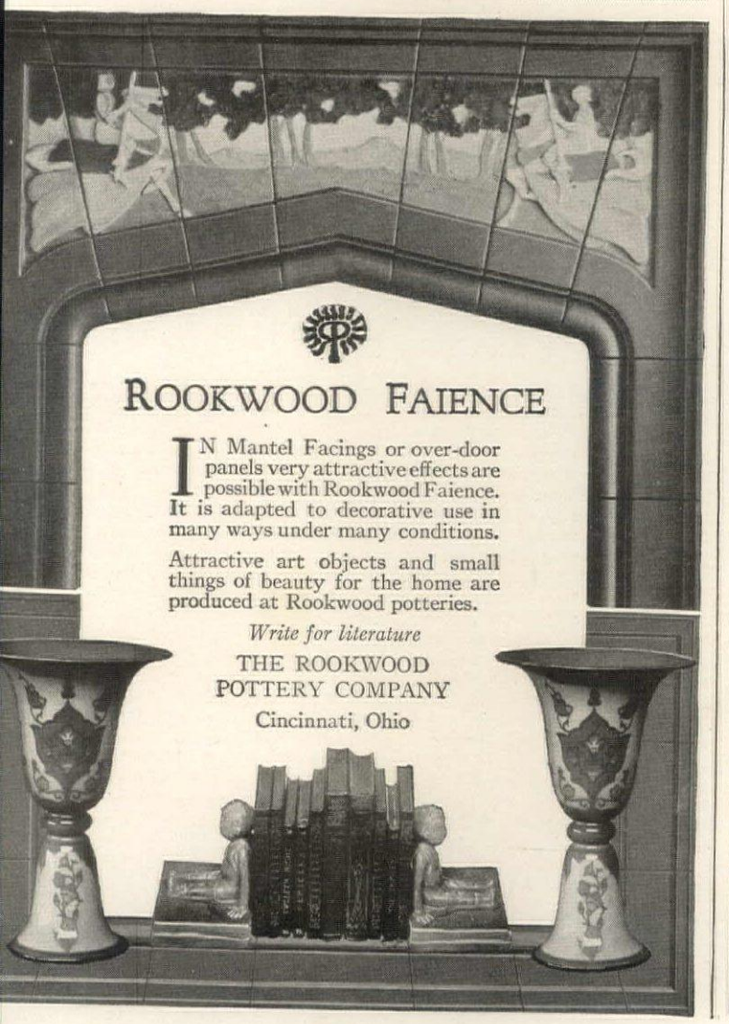
NEW YORK

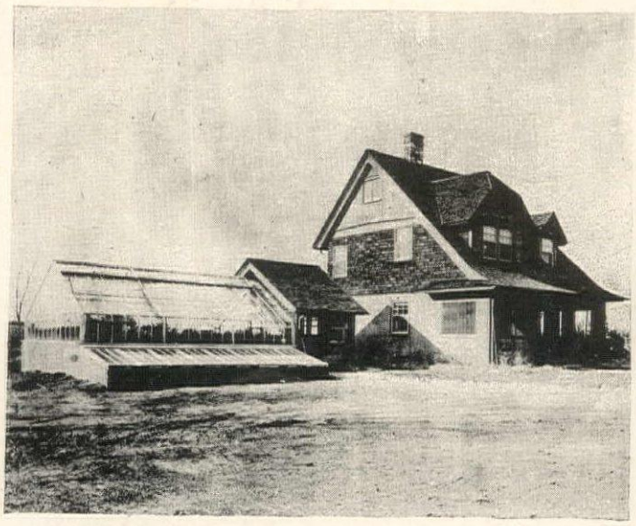
INTERIOR DECORATIONS

FURNITURE, HANGINGS, MATERIALS, WALL AND FLOOR COVERINGS

MANTEL ORNAMENTS
DECORATIVE PAINTINGS

SPECIALTIES IN BOUDOIR FURNISHINGS, LAMPS, SHADES AND MIRRORS





It is *well* to build, but —
it is better to *build well.*

And there can be no wiser advice for you to consider when thinking of greenhouses, conservatories, solariums, or glass enclosed swimming pools, as you are sure to be doing. For in these days some kind of a glass structure is considered an integral part of every well appointed home, whether town or country, by those who know.

Of course, you will want your copy of the Conservatory Book. It's gratis, you know.

Do you wish it sent to your home address?

Pronounced Agemco — AGMCo — Every House A Gem

American Greenhouse Mfg. Co.

NEW YORK
5 Columbus Circle

CHICAGO
Masonic Temple

KANSAS CITY
N. Y. Life Bldg.

SEATTLE, WASH.
Smith Bldg.

Pronounced Agemco — AGMCo — Every House A Gem

The Way to Perfect Casement Windows

How many times have you lost your composure in opening and closing outswung casement windows? How often have you been awakened from sleep by their banging in the wind?

The Monarch Casement Window Control-Lock takes away all cause of annoyance.

An obscure but ornamental handle on the inside enables you to move the sash and firmly lock it in any position, without the least interference with screen or curtains. You merely raise the handle and work it in its slot; turn it down and the sash is locked. It's as simple and convenient as an electric light switch. It's as sturdy and durable as though it were a solid piece of metal.

At your hardware dealer's—or send us his name and we'll forward free printed matter to both of you.

Monarch Metal Products Co.

5000 Penrose Street St. Louis, U. S. A.

Manufacturers also of Monarch Metal Weather Strip

MONARCH

CASEMENT WINDOW HARDWARE

Spring Is Paint-Planning Time

(*Continued from page* 92)

beyond anything in this line that has ever been issued by any other manufacturer, and after reading it no one will ever again think of a can of paint simply as a can of paint.

The idea for this book came from a busy business man, who often became annoyed with vexing business problems, and who could find relaxation only in the country. There was a certain wooded lane which he had discovered and which, when he walked down it and rested his eyes on the charming coloring of nature, gave him a physical and mental restfulness that enabled him to think more clearly and better understand his fellow-men.

In speaking about it to an artist, he really started something. For the artist said, "Why don't you borrow those restful colorings from nature and bring them indoors where you live and work?" The business man said he had never thought of that, but it sounded reasonable. The artist said it was quite possible.

It was tried first in the business man's library. The plain woodwork of the bookcases, extending from the floor to the ceiling, was finished in the dull gray tones of the tree bark. Imagine its restfulness. The glass in the bookcases was etched slightly so that the colored books showing faintly through resembled the leaves in the fall. The ceiling was given a soft, blue sky-tint. The floor was covered with rugs of a brownish moss-green color. The fur ture was then finished in gray tones match. The wooded lane had b brought indoors.

As a result, that business man m his library his permanent office, says he can now do twice the amo of work he formerly produced in glaring office, and his work does get on his nerves.

So elated was he with the success the scheme that he asked the artist work out the same idea for the bala of his house. This was done—in ev one of the ten rooms. A wild-flo was selected for the color scheme each, and while each room is differ in color, yet all blend perfectly with others, forming a harmonious whole, do the wildflowers of the woods. Th through the medium of paint, it is n possible to bring indoors the wonde charm and restfulness of nature's gr outdoors.

So you can see that the subject paint is a broad one. The possibili in a can of good paint are limitl even though the can in itself does l prosaic and commonplace when s standing on a shelf.

House-planning means paint-planni And the latter demands almost as m consideration and concentration as d the former. That is, if you are pl ning to build not merely a house, a really, truly home in the best se of the term.

SPRINKLING THE LAWN

ONTO each lawn some rain must fall—but unfortunately it doesn't always fall when it is most needed by the grass. The rains are entirely too prone to descend and the floods to come in superabundance for a period, and then cease entirely through such a long spell of hot weather that the grass blades shrivel and scorch and the erstwhile green turf turns an unsightly brown.

Happily for our lawns, this vagary on the part of the summer weather can be nullified without great trouble. The various forms of lawn sprinklers which can be attached to the house water supply furnish moisture to the grass in the most beneficial manner—falling in small drops exactly as does rain. In fact, the good ones are better than some kinds of rain, for they are so regulated that the water falls no faster than the ground can absorb it.

There is no need here to go into details of these sprinklers—their po ability, their revolving devices wh distribute the water evenly over an a of many square yards without shift the apparatus, their good appearan the advantage which their autom operation gives them over the old-st method of directing a hand hose fo weary hour or two when you wo much rather be sitting in a comforta chair with a good book, or, if you a man, enjoying the post-dinner smo These points are evident to anyone w gives thought to the matter.

As to the effect of the sprinkler on lawn itself during the summer droug you have but to compare a regula sprinkled turf with an unsprinkled to be forever convinced that the a ficial rain-maker is not a toy but thoroughly practical item of coun home equipment.

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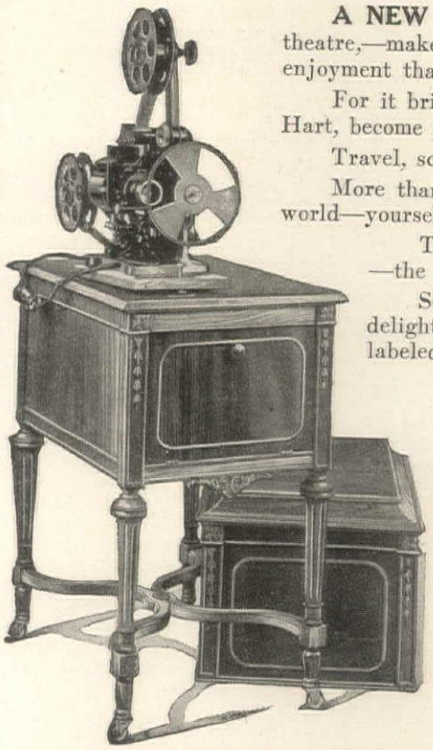

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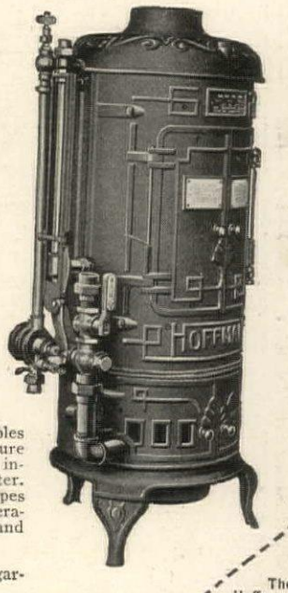

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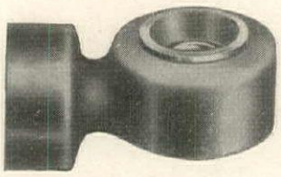

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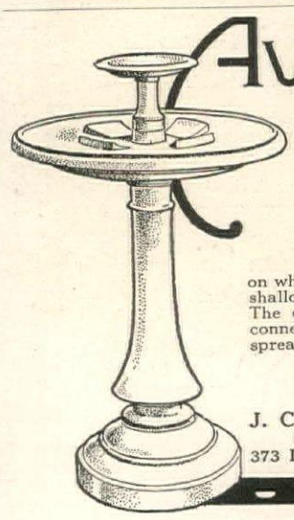

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The Art of the Golden Age

(*Continued from page* 53)

great heroes of antiquity who struggled against tyranny of old.

The arts of ancient China and Japan and India may make their subtle appeal to those who like subjective ideas; those of Egypt and Assyria and old Persia to those who love abstract design. But the art of ancient Greece and Rome makes its appeal because it is a part of ourselves; because artistically we have always been nurtured upon it; because it is Occidental and originated in Europe, not in Asia or Africa; because it is the expression of the liberty-loving race that for centuries has been nurtured in Northern Europe, pouring its hordes southward, first to destroy and then to build anew—because, in short, it is an evolution of our very selves that, in all integrity, has been traced back for more than 60,000 years!

Primitive Art

Sixty centuries of our own art! It sounds almost unbelievable, yet it is true. There are paintings on the walls of certain caves in France that were done by our western ancestors 60,000 years ago. There are carvings of animals in motion, exquisitely incised on bones, that have been found in these caves that were made when southern Europe was still in the glacial period.

These paintings and carvings were done almost exactly in the manner of the old incised sculptures that mark the beginning, so far as we know, of art in Greece, four thousand years ago. This kinship is made binding from the fact that the style of these prehistoric works is utterly different from that which marked the beginnings of art in other continents and among other races. It sought to depict objects in life, as they really looked and acted, rather than as geometrical symbols and designs, as was the case with the prehistoric arts of Egypt and of Asia.

This 60,000 year old art, belonging to what geologists call the "quatenary period," was the product of the reindeer hunters, a race of men that lived by hunting and fishing, and that by the very nature of their lives were enemies of despotism, men who were as free as the dashing rivers and the fleet-footed deer that they hunted; men who did not exist in droves, to gain a living under the whip of the taskmaster, but who lived together merely to help each other in the struggle for existence. It is not inconceivable that our reindeer hunting ancestors went north with the reindeer itself, and when southern Europe became warm and damp, and afterward acted as the great reservoir which, for countless centuries, sent its Caucasian hordes southward to destroy and to rebuild, to become the ancestors of the Greeks and the Romans and the founders of Occidental civilization itself.

The First Ornamentation

The people who lived in masses, and led gregarious existences, made their first essays at ornamentation by using geometrical lines. They found it easier to work in this static manner, than to attempt the realism of the reindeer hunters. Quick eyes had these free ancestors of ours, for they depicted, by lamplight, in their ancient caves, the positions of animals in flight which are too quick for the eye of modern man to record, and which have only been verified by the use of instantaneous photography.

Of course, the art of our ancestors of 60,000 years ago is far too precious and rare to be thought of in terms of modern decoration. It is a pity that this is so, for, in all seriousness, it has a beauty, a grace, a "virtuosity" seldom found even in the works of the greatest of modern masters. The reindeer hunte were marvelous draughtsmen and th were thoroughly "modern" in the hatred of superfluous detail. They cou incise a simple line that was wonde fully beautiful and expressive.

Early Greek Art

Available objects of decoration in t Occident date back only a matter four thousand years, to the so-call "Minoan" period of Greece (2000-15 B. C.). This was succeeded by t Mycenaean period (1500-1100 B. C. which was ended by a terrific invasi of northern barbarians that drove ear Greek civilization off the mainland to few fortified islands. After this art ha to have a new beginning, a rebirth th transpired from 1100 to 550 B. C. (t Hellenic "Middle Ages")—a period con monly given the term "archaic". Coun less specimens of this archaic art su vive. It had purity of design and certain stiff formalism, although nev the formalism of Egypt and Assyri and some of our modern sculptors ha taken it as a motive, notably the Ame ican, Paul Manship. It had a spiritu element, somewhat akin to the Goth art of our own "Middle Ages".

Greek classical art began with t year 550 B. C., and it came in with smile. This is literally true, for th first time that a human smile appeare in art, so far as we know, was in piece of sculpture to which the expert have assigned that date. Greek artist all of a sudden began to express huma sentiment, and henceforth developmen was rapid. Heretofore sculpture ha been confined to the depiction of type but now came the age of the athlete and representation became truly indi vidual. Human emotions rather tha the fixed symbols of character began t be depicted.

Phidias

Only sixty years passed from the tim the first smile appeared in art unt Greece was plunged into the Persia wars, and had to fight for its existence The struggle lasted eleven years, whe Greece drove out the hated invader, bu not until her temples had been raze and much of her old monumental ar destroyed. This combined victory an catastrophe brought the golden age o sculpture to Greece. The first grea name was Phidias, the friend of Pericle into whose charge was given the orna mentation of new Athens, and th building of the Parthenon on the Acro polis, which, under his direction, be came the most beautiful building tha was ever erected by human hands.

It was with singing souls and mighty spirits that Greece rebuilt itself. Ar became living and triumphant, an entered on a period of development tha produced besides Phidias, the immorta Myron, Polyclitus, Praxiteles an Scopas.

It may be retelling an old story, bu it is absorbingly interesting to the stu dent of art to trace this development The works of Myron, Polyclitus an Phidias, beautiful as they were, retaine some of the austerity and coldness o the archaic period. It was not wholl human. It took another war and an other period of suffering to bring abou the change that made it thoroughl human. Sparta fought Athens, con quered her and humiliated her, and the Praxiteles and Scopas produced sculp ture that portrayed spiritual suffering and human thought. The prominen eyes that had heretofore characterize Greek sculpture were put further bac into the head and art became thoroughl expressive of the human mind and th human soul.

Another war brought still anothe

(*Continued on page* 100)

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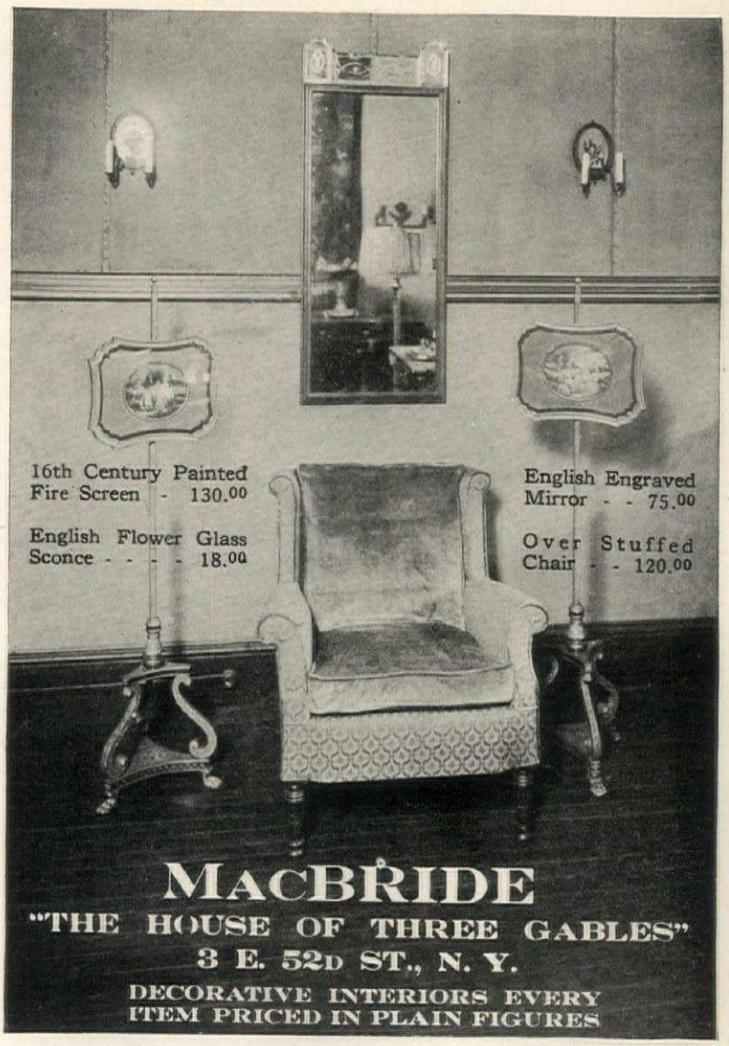

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The Art of the Golden Age

(*Continued from page* 98)

change. Alexander became a conqueror, and after him his generals made the world tributary to Greece, and art became grandiose and dramatic. For the first time sculptors began to depict physical suffering, the agony of the flesh.

Finally there came a long period of decadence, in which countless imitations were made of the noble works of the past. Greek nations sprang up in Asia and there arose in them wealthy art collectors, who were fond of gathering about them the treasures of the preceding centuries. Rome came with her grandeur and her wealth, and her rich citizens and victorious generals likewise became collectors of Greek art and sponsors for Roman artists, who took as their models the masterpieces of the more ancient nation.

Such is the centuries old storehouse from which the modern lover of the beautiful is able to draw. It is a storehouse of tradition, as well, and because of this it will have all the more attractions for those persons who love not only the beautiful but that which is antique and is surrounded by the glamour of past glories. There is wholesomeness about classic art, too. We may have a fling with the exotic, if we like, and some time or other we may feel a bit ashamed of it. But the art of Greece and Rome belongs to the very best of ourselves. It is coeval with the birth of our civilization and of all our traditions.

The Ancient's Coldness

Some people will doubtless feel that there is a "coldness" about the sculpture of Greece and Rome. "Coldly classical" is an expression that has come into use. This feeling probably owes its origin to the great use which the ancients made of marble. But classical sculpture as it appeared in the temples and the homes of the ancients was anything but cold. Right here is a good place to make known a fact that is familiar to archeologists but which will seem startling to most people.

Every Greek and Roman statue, marble or otherwise, was painted in brilliant colors, every inch of it, before it left the sculptor's studio. The hair was painted, the lips were painted, the face was made to look exactly like life, and even the eyes were put in with colors that made them look like living, seeing eyes. The bodies were painted like living flesh, and if the statue had draperies, these were made to look like the fabrics turned out on the looms of the faithful wives of old Greece. The effect of these chromatic statues must have been striking. Imagine the awful omnipotent features of Jupiter appearing in all the semblance of life. Fancy the countenance of the Venus di Milo looking as fresh and blooming as the goddess herself.

We think of the Parthenon, most beautiful building of all history, as a marble temple, shining in its purity on the Rock of Athens. But it was painted every inch of it. Each column stood out in brilliant pigment, applied once every year, and the matchless sculptured friezes by Phidias that adorned the façades, with processions of gods and goddesses and heroes appeared in all the semblance of life. The great Greek masters of painting, Apelles, Zeuxis and Parhassius, whose works have utterly perished, were renowned in their day as "colorists". There was nothing "coldly classical" about their art, or of the Romans either, in spite of the lifeless grays used by David and the painters of the Empire period in supposed imitation of them. Life was full of joys, and thrills, and action in old Rome and Greece. It had plenty of color.

Knowing this, those moderns who have thought classical art "cold" may feel better about it.

Using Roses As Shrubs

(*Continued from page* 39)

Cathayensis form is a hard-luck rose, able to endure with impunity conditions which cause the average hybrid tea rose to vanish precipitately. My specimen is wreathed about six bamboo canes about five feet high, and stands next to a great forsythia.

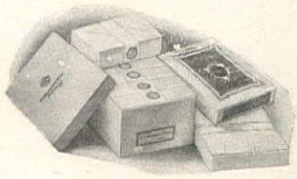
Both E. H. Wilson, the extraordinarily acute plant collector who has combed West China for the good of America through the Arnold Arboretum, and Frank N. Meyer, the explorer for the Department of Agriculture who died in China two years ago, have emphasized for us the beauty of *Rosa Hugonis*, which is now coming into American commerce. It is a graceful, enduring shrub which in the Middle Atlantic States is festooned in May with clear yellow single flowers about an inch and a half in diameter, set just as closely on the drooping twigs as are the flowers of any spirea. *Hugonis* might be spoken of as a better-looking *Spirea Van Houttei*, but that would not fully describe its beauty, because after the flowers are gone and when the influence of autumn begins to be felt, its foliage tends to turn a distinct purple, so that there is again a season of peculiar beauty at the command of its possessor. *Rosa Hugonis* is not only hardy but a vigorous grower, "stooling out" into a shrub which will hold a commanding place in any proper border or along any driveway.

When I think of what *Rosa rugosa* has done for the parking space in the center of the wide dominating State Street of Harrisburg, I wonder why more people do not use this strong and rugged rose for its shrub value. Its foliage, deep green and plaited in texture (for that is what the word *rugosa* means), defies the bugs, the beetles and the mildews. Its flowers tend to come both early and late, and vary from pure white to a deep pink which is too close to magenta in certain forms. It has been so hybridized as to give us double flowers of the utmost loveliness and some of these hybrids with distinct habit may with a little work be trained into spectacular incidents of the border of the driveway, or indeed carried up along the side of a house on a trellis in a fashion which might make the Middle States home suggest southern California. All the rugosas are worth-while shrubbery roses, and they can be so pruned as to remain at any desired height. They are entirely hardy.

Among the other Chinese forms slowly coming into commerce are a number of the same shrub value, and with individual beauty. *Rosa multibracteata* has dainty pink flowers, and it has thorns which are also pink in their early growth and absolutely devilish in their hooked maturity. I am pretty fond of my big plant of this rose, but I never hasten by it with any disrespectful brushing of its drooping canes! It makes a bold object, its small foliage giving it unusual distinction.

Rosa multiflora makes a magnificent shrub and a wonderful hedge. Its growth is rapid, and it will reach eigh

(*Continued on page* 102)



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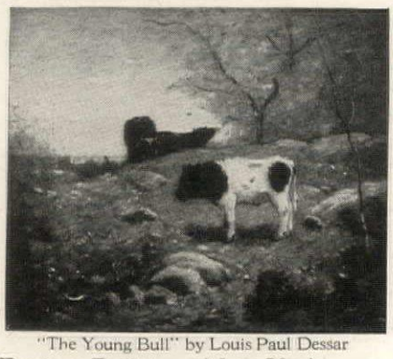

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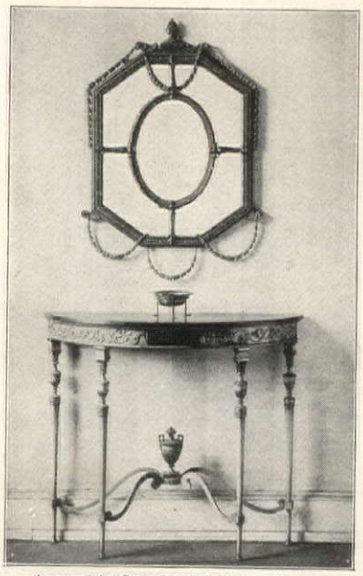

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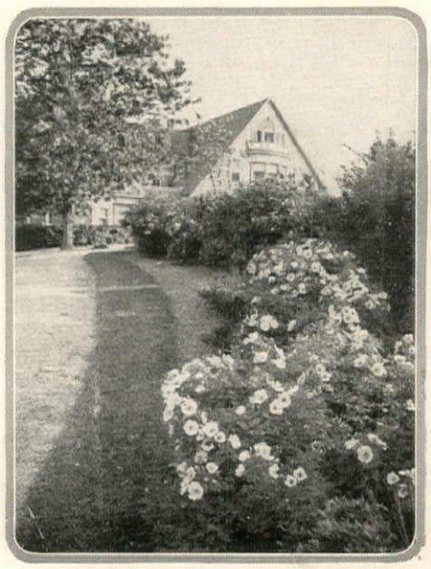

The Altaia form of the Scotch rose is a good shrub. Its foliage renders it attractive even when not in bloom

Using Roses As Shrubs

(*Continued from page* 100)

to ten feet in a few years. Its white flowers are in great clusters, and are followed by good-looking "heps" or fruits. To get a wonderful odor effect, the Sweetbrier rose (*R. rubiginosa*) is indispensable, but as it is "leggy", it ought to be planted with Multiflora or some other rose that keeps itself well covered with foliage.

Any landscape architect who is worth while will know of the beautiful roses that may be used in the shrubbery border, along the driveways, or to tie the house to the grounds. Warren H. Manning, who has worked well not only in gardens but in the planning of parks, insists that many of the wild roses should be used in broad landscape plantings. He includes the Sweetbrier, the Prairie rose, the old-fashioned cinnamon rose and the cabbage rose in his list of those subjects that will help. He is right in his effort to make more people realize how valuable and how beautiful are these wild trouble-proof native forms, if properly placed.

At the old Van Cortlandt Manor garden up along the Hudson, roses have flourished as shrubs for a century. There are the old Damask forms and others to admonish me that some garden-makers had rose wisdom three or four generations ago. When my mind swings to the Federal City and I realize how a relatively modern hybrid tea rose, Radiance, assumes a lovely shrub form in Washington, I see another possibility for climates no more austere than that of Maryland.

Many of the climbing roses make beautiful hedges when planted so they may sprawl over a suitable support. American Pillar and Silver Moon, for example, will provide substantial foliage and superb flowers, and such thorns as to make the hedge entirely definite. For a dainty barrier, a sort of bower protection, plant no farther north than Pennsylvania the exquisite Aviateur Bleriot, which will provide good foliage and buds that are both sweet and very beautiful.

There are good things coming for those who are wise enough to get away from dependence upon the rose bed. That canny worker, Dr. W. Van Fleet, of the Department of Agriculture, is

(*Continued on page* 106)

What conventional shrub can be handsomer and more effective than this luxuriant mass of Rugosa roses, beautiful throughout the growing season?

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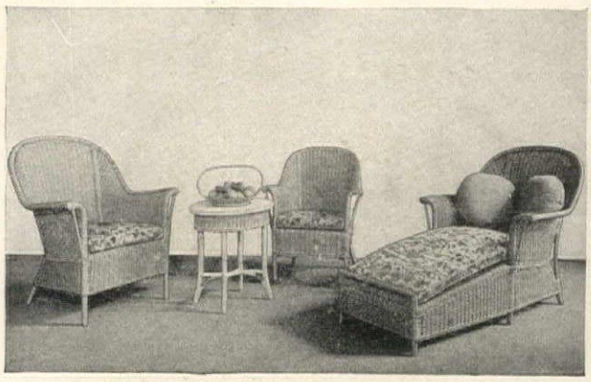

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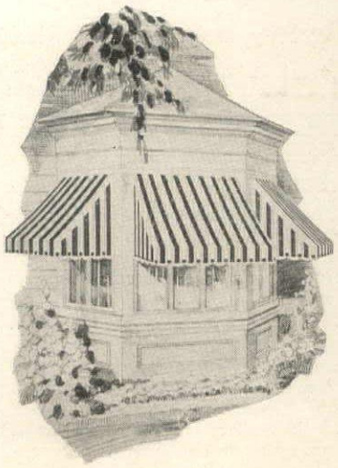

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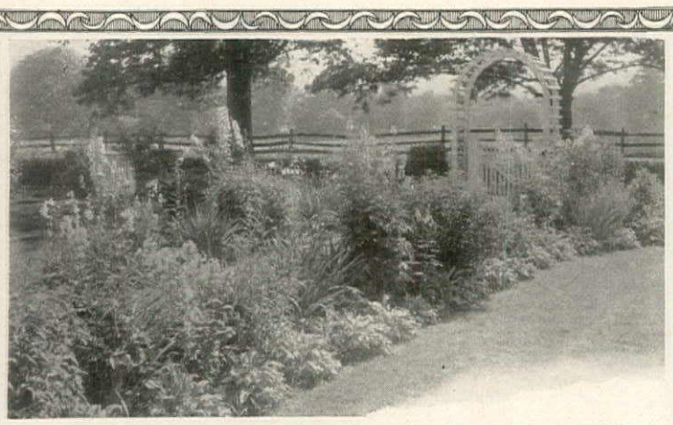

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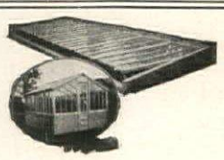

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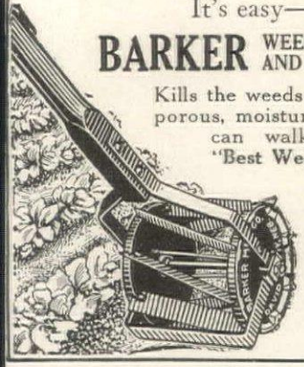

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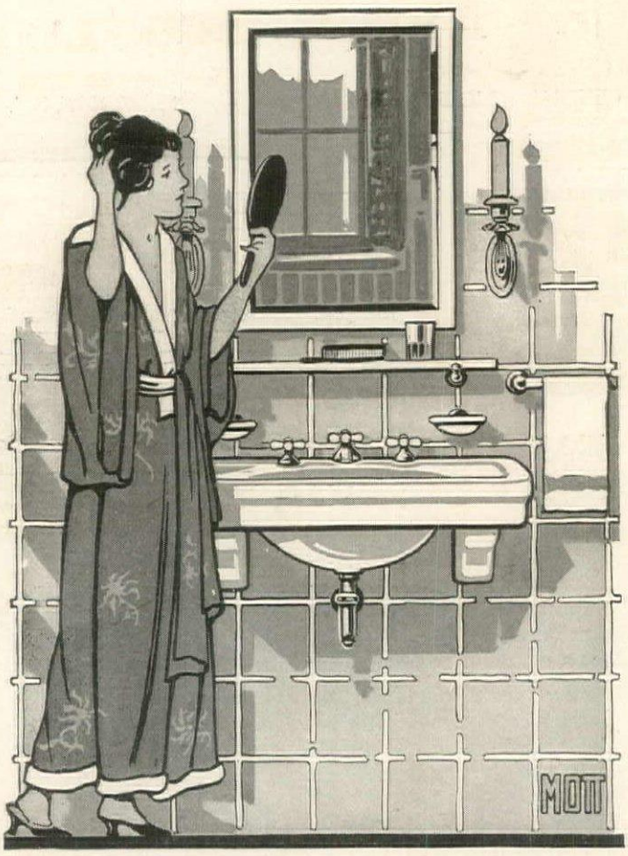

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At the Brookline home of Professor Sargent the Altaia form of Scotch rose is especially beautiful

Using Roses As Shrubs

(*Continued from page* 102)

mixing the wild roses of China with those of Japan and America. There are in sight hybrids of *Rosa Moyesi* and *Rosa Soulieana* which within a few years will give the landscape men forms of new beauty in flower, foliage and habit with which to develop the rose into its shrubbery place.

In my Breeze Hill garden I have found it possible to take certain climbing roses, and with just a little annual trouble, amounting to perhaps three hours per plant per year, have secured attractive shrub forms that are good to look at the year around, and sure to draw visitors by their unusual beauty when in full flower. Several substantial stakes of cypress or iron are set about the rose, flaring out at the top, and the growing canes are tied to and over these supports. Each spring the side-shoots are pruned to about six inches in length, and each season new shoots from the roots are selected for renewal of the main canes. This is the same training method as recommended for the Cathayensis rose mentioned in an earlier paragraph. This is a shrub use of roses which is relatively artificial, I know, but it is none the less practicable and desirable.

The training of roses to a four-foot stake, and the annual clipping in of their superabundant vitality so that there shall result little pillars of bloom, is not difficult and is altogether worth while, providing another shrub use similar to that described above.

The American Rose Society is anxious to develop roses for every purpose in America, but it is most anxious, I think, to have roses pervade the landscape and the garden. What a desirable consummation it would be if there were less *Hydrangea paniculata grandiflora* and more of the hardy rose forms I have described in our gardens! How much more of pleasure there would be in going about our cities if one might see occasionally a great rugosa hybrid trained up toward the second-story window or over a suitable trellis! What a distinct note will be given to these gardens when we can see Hugonis occasionally instead of deutzia everywhere!

Let us have roses as shrubs in America. They are worth while.

Rosa Hugonis is the wonderful Chinese native sort which in the United States is covered in May with clear yellow flowers

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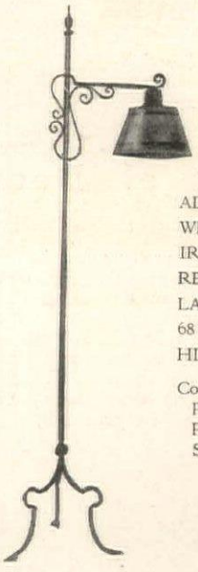

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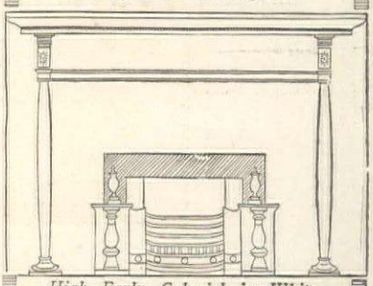

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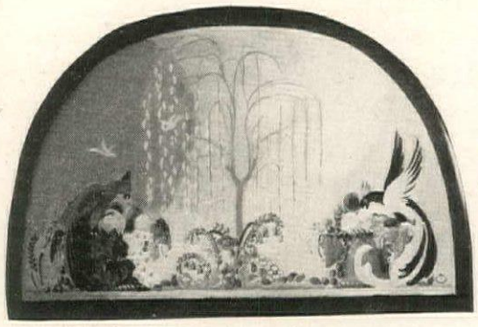


This design for the arch of a valance board shows gay cockatoos and a decorative tree in the background. Panel by Helen B. Phelps

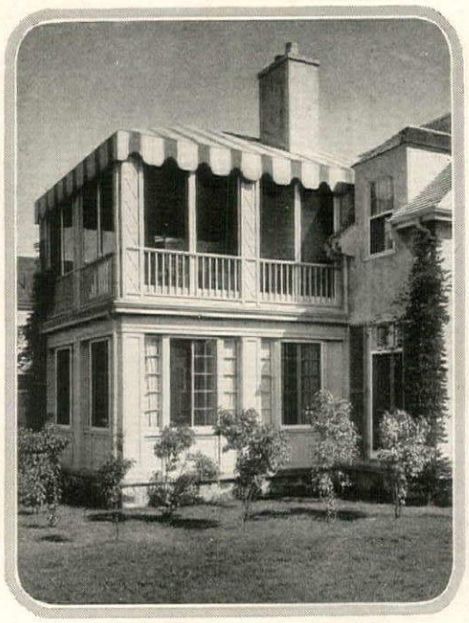
Living Comfortably Out of Doors

(*Continued from page* 36)

ing little stools and seats and low tables that may be developed by having the outline of a chair or table reduced and changed in some days. Be careful, though, that the general proportion is good. Wicker may be very grotesque, with its turnings and twistings, if the changes and innovations are not carefully worked out.

A particularly pretty settee has ends which slope out gracefully and which do away with regulation arms. Being sloped gradually, the ends make a fine head rest with pillows. The seat pad has a shallow scallop edge, which is repeated in the back cushion. This settee has a particularly embracing, inviting

(*Continued on page* 110)



The porch can be roofed in tin cut to a scallop edge and painted to simulate awning

Northend

Upstairs is the sleeping porch, as shown above; downstairs is this pleasant enclosed porch. A fabric frieze and gay curtains are used, with rattan furniture. Little & Brown, architects

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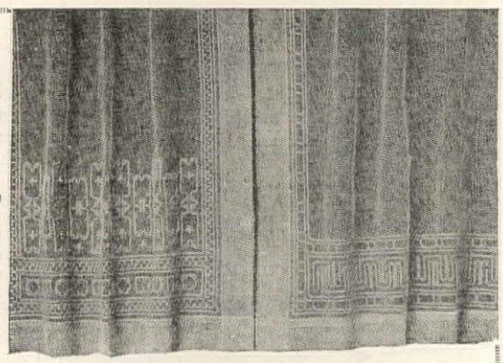

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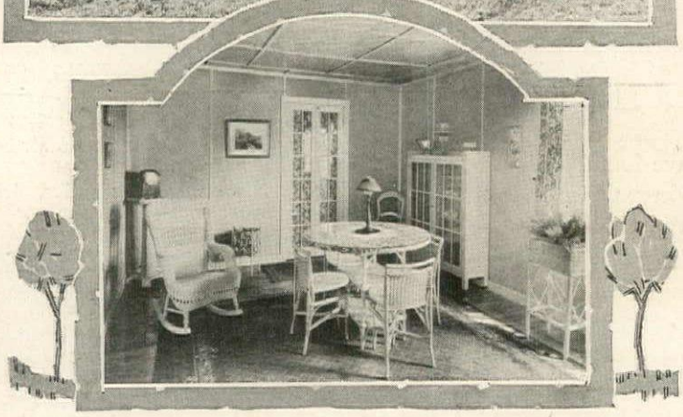

BY the side of river, lake or mountain stream there is a spot that will be graced by a Togan Ready Made Cottage. Built in perfect sections, delivered ready for immediate erection, these charming Togan Cottages solve every question of Cottage building at a minimum outlay. In addition to the Cottage catalogue we also have catalogues for

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TOGAN STILES CO.,
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Living Comfortably Out of Doors

(*Continued from page* 108)

look that settees with upright arms seem to lack. A set could be done, using this settee as the main piece, in green with yellow linen covers, edged with purple worsted fringe. Two round purple pillows should be added to give it snap. There is an oil-boiled yellow cotton material similar to turkey red which could be used admirably, as it is practically sun-fast.

Wicker should be combined with wooden painted furniture. Wicker tables are not practical unless they have glass tops. For that reason have the long table for magazines, lamps, flowers, etc., a painted wooden piece, and the smaller stands or tables also wood.

Orange chairs and tables, with a cretonne of very light, fresh, grass green and a bronze colored floor, make a crisp porch color combination. For a darker note use wrought iron.

Wrought Iron Furniture

There is so often required for the terrace some kind of furniture that is more formal as well as more durable than wicker. Wrought iron seems super-excellent for this use. For years we have been used to wrought iron seats of cemetery association. In the past few years we have the adaptation of café painted iron furniture, some with spring seats of wide strips. None of these have proved to add much to the joy of the eye or the comfort of one's back.

A wide, deep armchair can be made of wrought iron which has just enough structural ornament to be good-looking. By having the seat and back made with white caning a thoroughly comfortable chair is produced. It is kept rust-proof by the finish and needs only the attention of a little rubbing with a kerosene rag after a prolonged storm. Settees and small chairs can be made to match, also tables for cards and tea and small, low smoking stands. If one does not want the expense of marble or black glass tops, a marbleized top gives good service if the wood is well seasoned and the top braced.

Upholstery Fabrics

Plain colored linen has many good qualities for cushion covers for all sorts of porch furniture. Made as slip covers, it can be laundered and, in these days of soap dyes, can be kept always in fresh color. Around the edge can be used a little fringe of a darker tone. This is not changed by the soap dye. The 50" upholstery fabrics, which cut to such good advantage for pillows, come in regular upholstery shades of soft colors. Intermingle cushions of two different tones; for example, a deep pink that has a tone of orange in it and a cool greenish brown, or a nattier blue and orchid color, or a sea green and vermillion. The last may have to be dyed, but it would be worth the trouble. The expense is negligible.

Monk's cloth can be dyed and corded with a deep pile cotton velvet. It is a serviceable upholstery and pillows can well be made of it. Dye the monk's cloth orange and cord with blue-green velvet, or dye it peacock blue and cord with tobacco brown. The velvet edge should be of a sufficiently dark color not to show the dirt.

I lay stress upon plain goods, because this year figured linens are very expensive. If one wants pattern and figure use either the figured roller shades of chintz or decorated holland, or else paint the furniture with medallions of brilliant color and striking design.

In a room where the windows need heightening, an admirable way to get pattern and color is to add a painted wooden valance board, preferably with a semi-circular top. There we can splash all the color and design we want and repeat the design of the linen or cretonne used for upholstery, or if a plain tone upholstery is used on the furniture and another one for the curtains, we can combine these two with their gradations in the valance board. The semi-circular top not only tends to make the window higher, but it gives a chance to make an interesting design. For instance, a picture of two cockatoos on either side of a brilliant dish of fruit and an unheard-of, ungrowable tree shedding pussy-willows. Two of these over the breakfast porch windows would be fascinating. Any local carpenter can make these boards with a tiny molding around the outside. They do not require curtains; but if curtains are used they are hung from underneath the valance board and should be of a plain tone.

Another arrangement would be the following: simple little, repeat, two-tone patterns could be used of glazed chintz for the hangings and the upholstery could be of the same background chintz, with large floral motifs. This same splashy design could be done on the valance board. The board should come the full width of the window or group of windows, and the semi-circular part should come only at the center. If one attempted to have the whole top semi-circular it would require too high a ceiling.

The Porch Walls

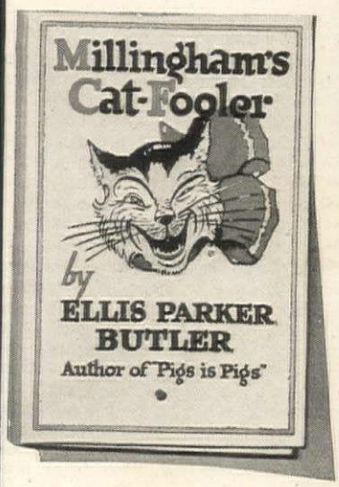
Such a room should have soft plastered or sanded walls. When the walls of a porch room are in bad shape, attach wall board, paint it thickly and sand it while still wet. Then it can be washed over with a kalsomine to even the tone up, or tone it to one's taste. Niches, made of perforated sheet tin and plastered and sanded, make a nice break in the wall. A more formal treatment is to place urns in the niches. These urns can be antiqued with dull gold rubbed over black painted tin or wrought iron flowers with a touch of antique gold rubbed in the buds and foliage.

A room can be coved by using the perforated tin and plaster, as well as by lattice. This adds a great deal of interest and elegance to an otherwise commonplace room.

Lamps and Lighting

The porch generally needs a center light. Wrought iron is the most suitable, as the fixtures come in the simplest designs and also in the most elaborate. Wicker shallow baskets lined with habitui silk are a suitable substitute. Fancy silk shades should never be used even though the porch is enclosed. A good sprinkling of standing, wrought iron lamps, a pair of either pottery or Chinese vase lamps on the large table are sufficient and give a light that is well distributed.

There should always be a number of small tables and stools in a porch or on a terrace. To get comfortably seated, and then have to jump up for a book or a match or because the ground is too damp, or the floor too drafty for one's feet and no stool to be found—that is a real abomination! Service and cheeriness should be the criterion for porch furnishings.



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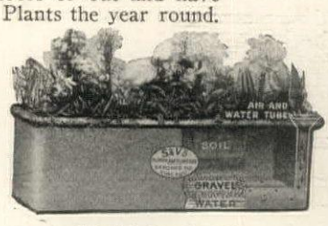

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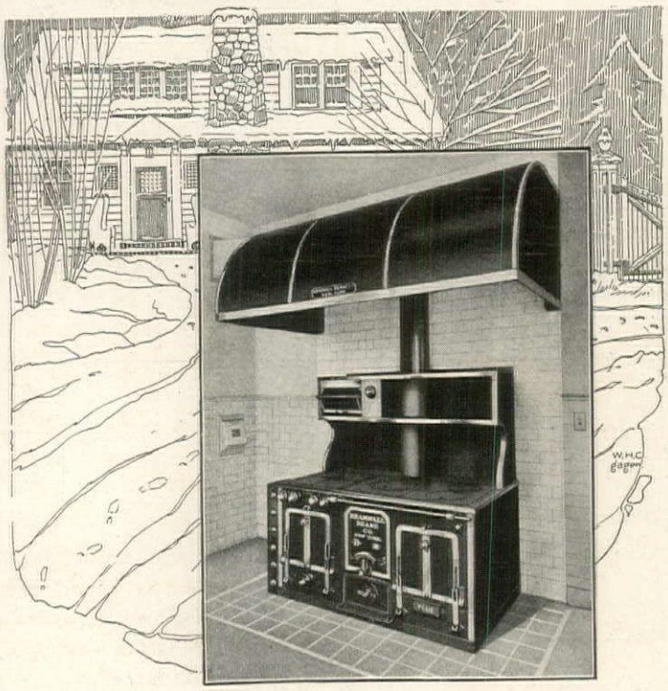

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The range illustrated, built of Armco rust-resisting iron, is four feet, six inches long. The electric section at the left end has a large oven, a cooking top composed of four plates and a broiler in the double plate shelf. The coal burning section has one oven, large surface space, and a fire chamber equipped with Universal grate and automatic dump to convey ashes directly into the cellar. The French hood draws cooking vapors through a ventilator into the flue and prevents them from circulating about the house.

Ask your architect to specify *Deane's French Range,* and send for "The Heart of the Home", our portfolio of "tailor-made" residence ranges.

BRAMHALL, DEANE CO.
263-265 West 36th St., New York, N.Y.

140

Mercury's Print Collection

(*Continued from page* 43)

at the first opportunity. Such are the "collectors" who pay no attention to the beauty of artistic stamps, who give no thought to their historic association, to whom the stories stamps tell, extend, indeed, no cultural allurements.

Then there are those other "collectors" who are not collectors at all, but mere gatherers, who devote their leisure to accumulating and none of their time to the real appreciation of stamp lore. Still a third class gives ridiculous emphasis to certain minutiæ, such as a "study" of a stamp whose only merit appears to be its ugliness, its only virtue the fault of the mis-stroke of the engraver's hand, an accident which gives it a differentiating dot, perhaps not to be found on its neighbor, but which, alas! warbles like a Lorelei to the one who listens to the sinister song of the craze of "variety for variety's sake".

But leaving out the coldly commercial, the misguided, or the ridiculous (though permitting them the right to enjoy themselves to the calibre of their mental development) there are still thousands of stamp collectors who know what a rich field of enjoyment presents itself in the prospect surveyed by one who takes the trouble to enter the realm of sensible stamp collecting.

Stamp Romance

I need not here dilate on the educational aid which stamp collecting certainly advances. Certainly no class of collectors the world over is as conversant with geography of the period from 1840 onward, with the outline of political world divisions, or with the succession of rulers of nations within the period mentioned, or moneys and exchange the world over. Of course, history exists independently of stamps; and so it does independently of books, but both are records.

Occasionally stamps have made history, as when the misrepresentation of the boundaries of Haiti (as shown on one of the stamps of the Dominican Republic), nearly led to a war; and, again, as when Venezuela asserted her claim to the gold fields, as against Great Britain's, by printing a map stamp of the region in which the boundaries were militantly set forth.

The stamp collector will come to discover that Lord Verulam (Francis Bacon) is erroneously called "Lord Bacon" on a Newfoundland stamp, that the provincial postmaster-subjects of the late Czar Nicholas refused to cancel stamps of a commemorative Romanoff series bearing his portrait, as being contrary to their traditions in regard to respecting the likeness of their "Little Father", that Queen Victoria was greatly displeased when Charles Connell, Postmaster-General of New Brunswick, issued a postage stamp bearing his own portrait instead of the Queen's, that an emergency postal issue of the Mafeking Siege decorated with a portrait of General Sir Baden-Powell gave equal offence to her august majesty, that the very lovely postage stamps in a series issued by Portugal bear prayers on the backs of the stamps, that the watermark of the stamps of the Soudan printed on paper having a cross-like rose outlined was changed to a crescent watermark because the Mohammedans refused to lick stamps with the rose cross, and consequently would not buy them, that the smallest engraved portrait of Washington ever made is to be found on a stamp of Brazil, that Montenegro produced an issue of postage stamps to commemorate the 400th anniversary of the Introduction of Printing into that country—how else would we have been reminded of it!—that a "tw'p'ny" landscape stamp of St. Lucia depicts "The Pythons", that dread mountain whence no explorer has ever been known to return,—these things and hundreds of others are to be found in the stories told by postage stamps. In truth, the world's postage stamps are little notebooks of modern history which we could scarcely afford to have taken from us. Indeed, no mere schoolboy's hobby is stamp collecting.

From an artistic point of view postage stamps offer some of the finest examples of art engraving to be found. Many of the designs executed by master engravers have been drawn by noted artists such as Eugène Graset, Lu Olivier Merson, Joseph Blac, Eugène Mouchon, H. Hendrix, M. A. Lemaire, M. Ed. Pellens, M. A. Van Nest de Berghem, Henri Menuier, F. von Kaulbach, Moser, Pape, Sezanne, Morrelli, Vittorio Grassi,—to name but a few of them.

Ease of Collecting

Of all objets de collectionner I know of none that are so easily arranged, more effective when mounted for display, or which require so little house room. It is not necessary to have a huge album containing spaces for all the postage stamps ever issued in order to form an interesting collection. A loose leaf album which can be expanded with one's increasing interest will, I think, yield the most pleasure in arrangement. As things go, postage stamps—except the great rarities—are the least expensive objects in proportion to their interest. A truly remarkable collection (in so far as beauty and association interest are concerned) could be formed of postage stamps whose cost limit would run from but two cents each to twenty-five cents apiece. The "scientific" collector may shrug his shoulders at this, but I know whereof I speak, and I know that a huge amount of enjoyment is to be obtained in collecting along the lines I have suggested without effort being made to obtain such rarities as the four penny "wood block" error stamp of the Cape of Good Hope (which fetched $2,500), the sixty Crazie stamp of Tuscany (worth over $250), the pair of "Post Office" Mauritius stamps (which fetched £3,500 in 1910), and so on.

There are many reputable dealers in America who offer many attractive stamps of various issues since stamps have existed. Some of these send out selections on approval at request, and others issue catalogs. The "Browser" invariably comes upon finds, and, all in all, I doubt if any collecting hobby ever devised by acquisitiveness surpasses stamp collecting in its perennial charm, its convenient form and its instructive impetus.

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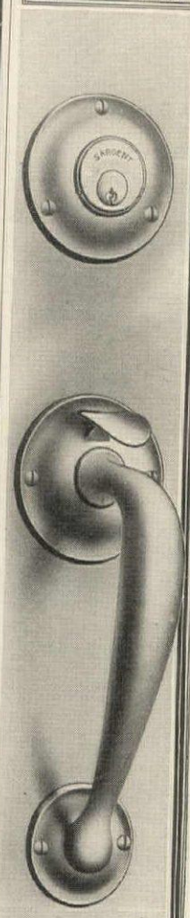

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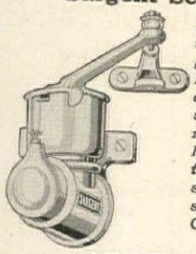

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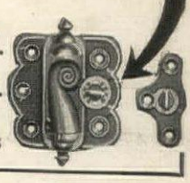

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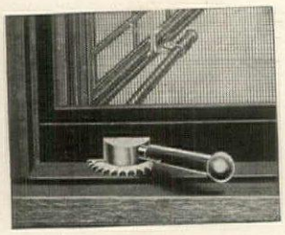

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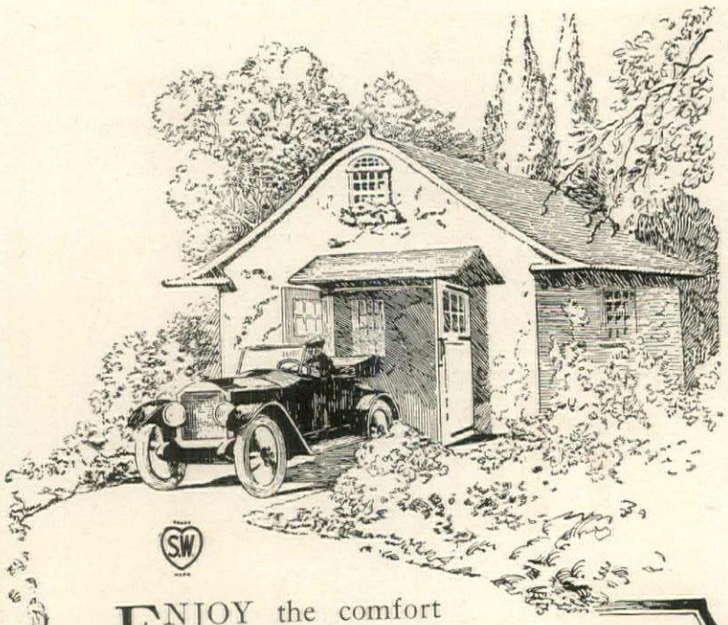

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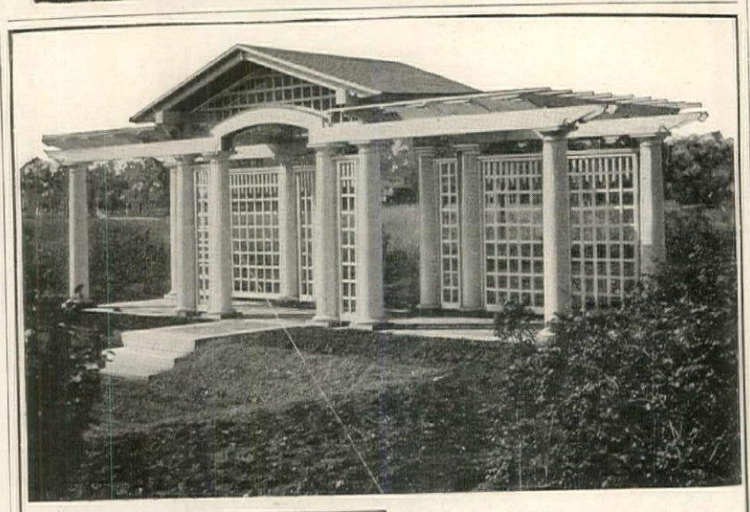

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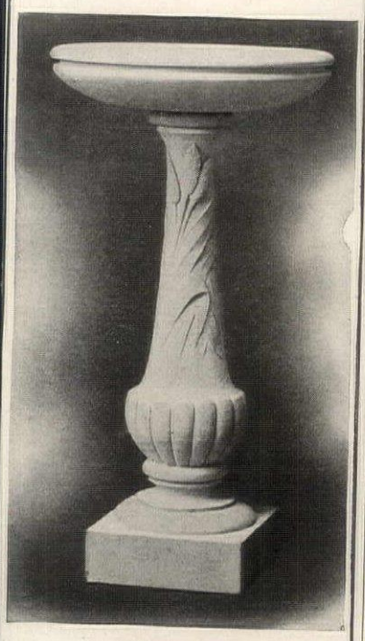

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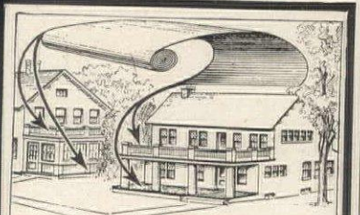

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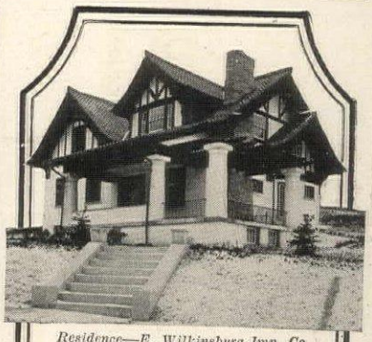

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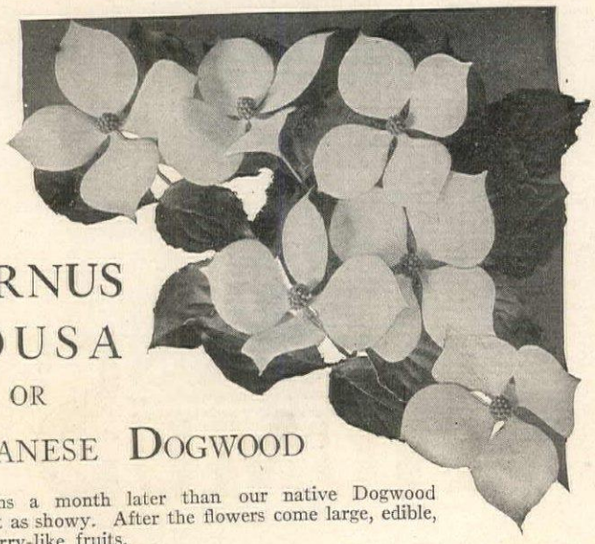

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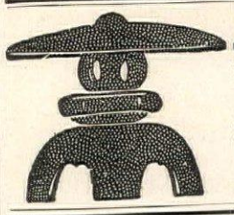

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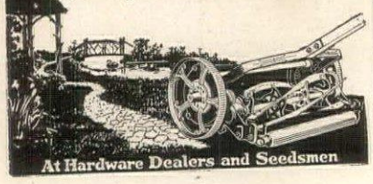

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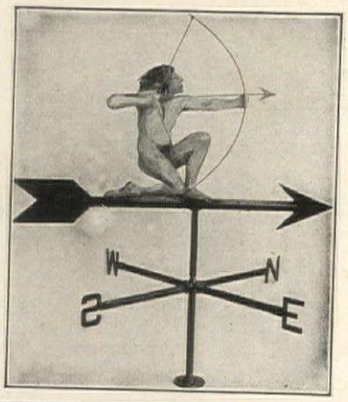

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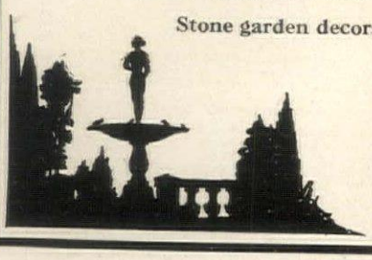

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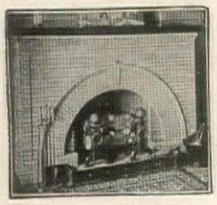

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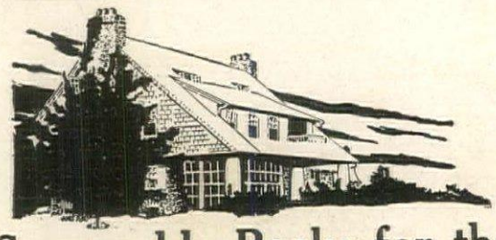

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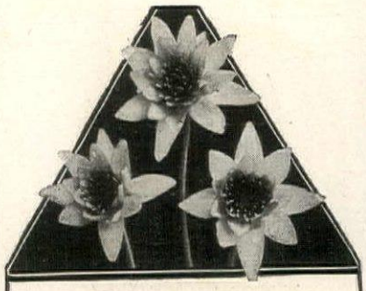

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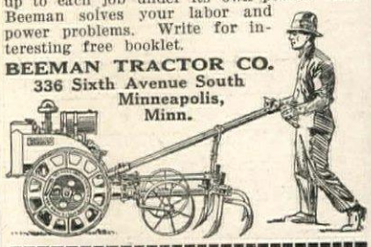

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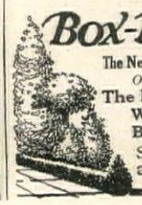

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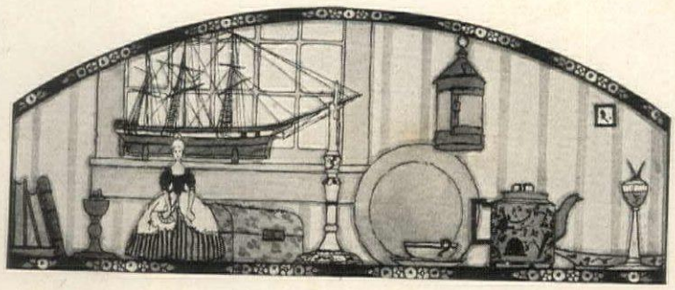

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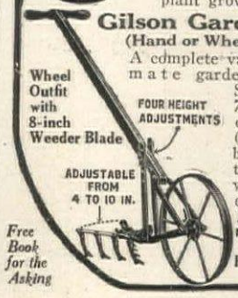

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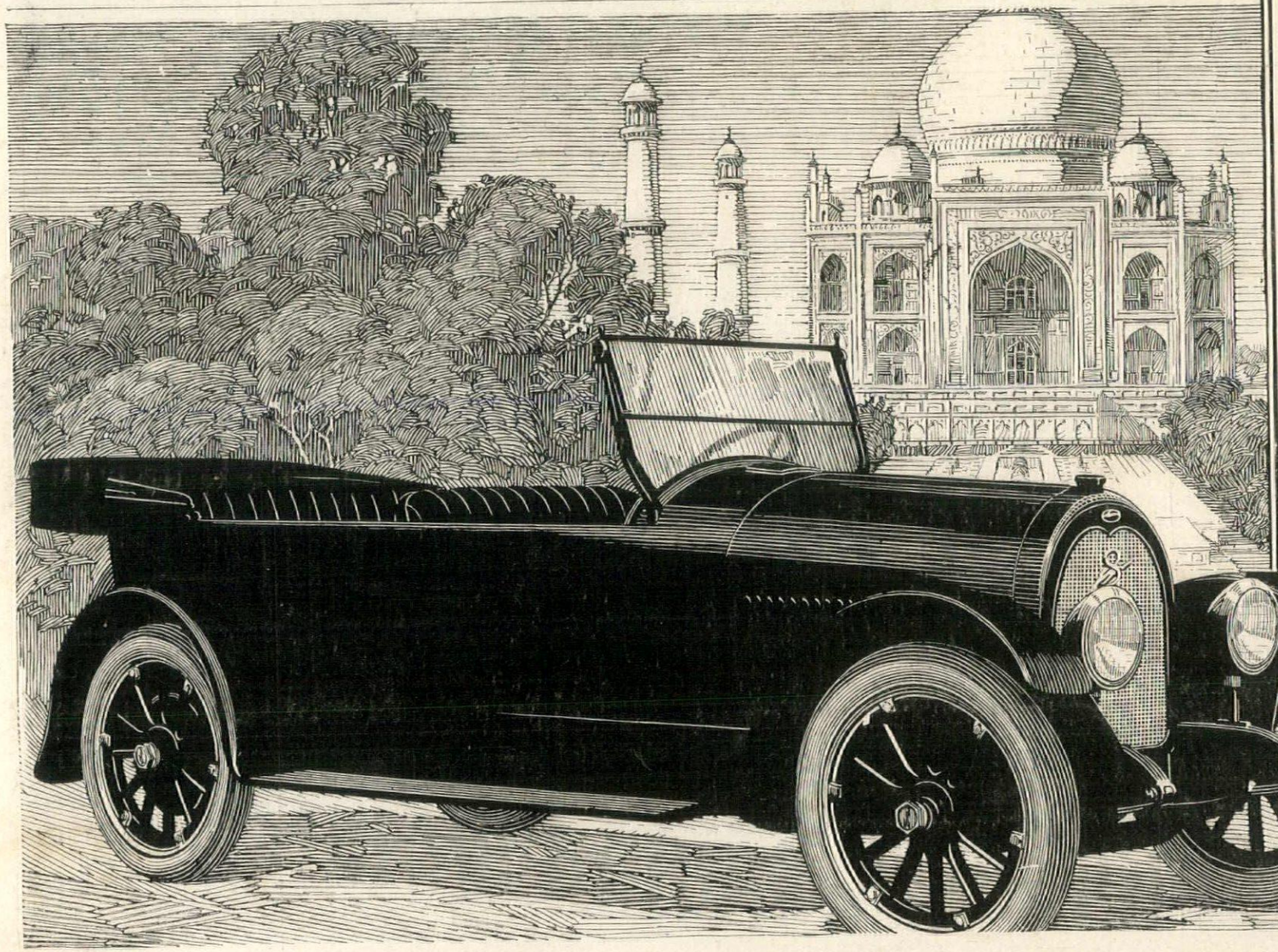

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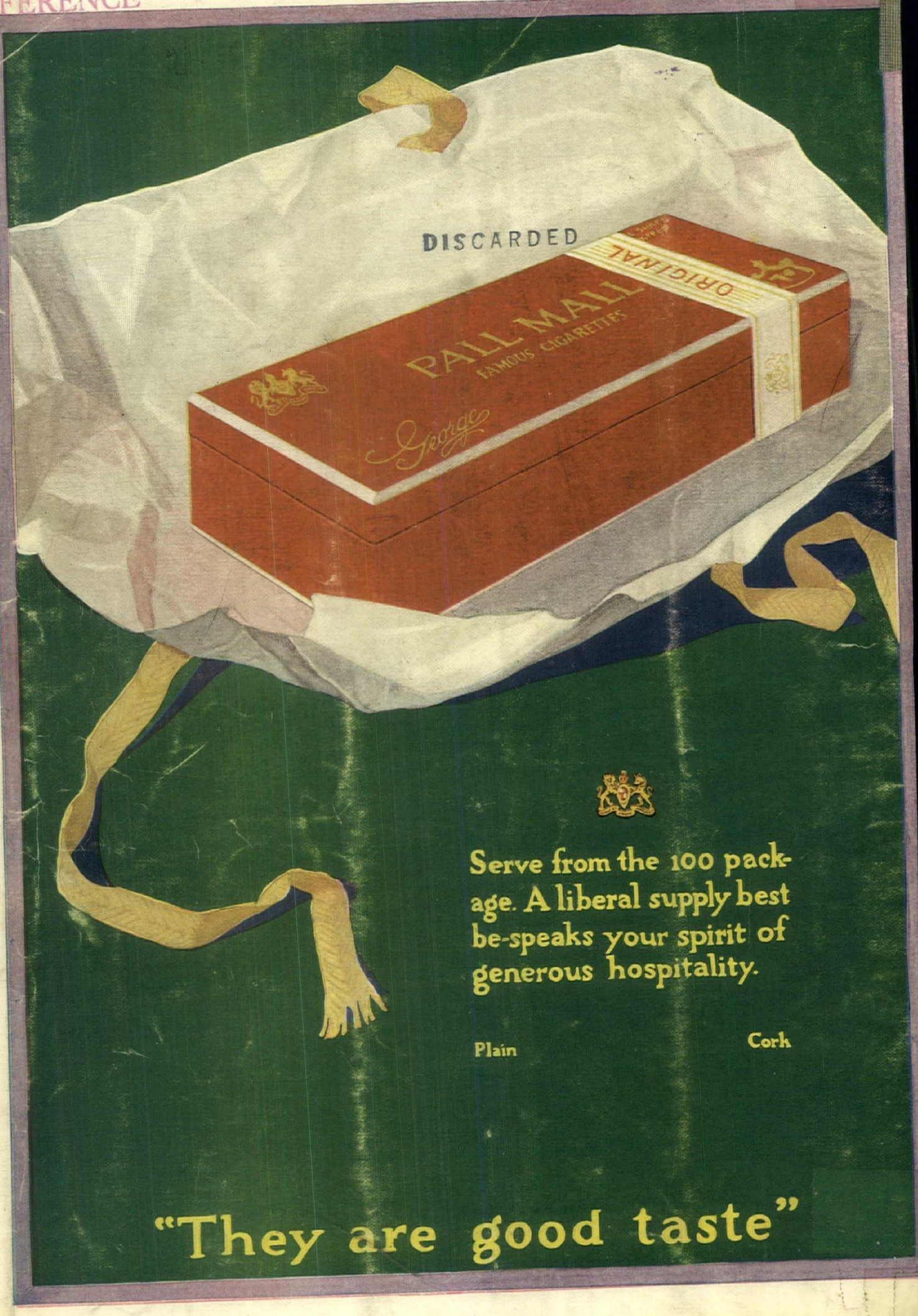
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